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ABSTRACT

This teacher's guide is intended to inform the education community of the design of the Louisiana Educational Assessment Program for the 21st Century (LEAP 21) criterion-referenced tests (CRTs). The guide includes the following: an overview of the design of the state tests in English Language Arts (ELA) for grades 4, 8, and 10; sample test items; scoring rubrics; and ELA standards and benchmarks. Teachers may use the guide to familiarize their students with the test format; to ensure that their instruction and classroom assessments also include these types of formats; to serve as a source for rubrics models for classroom assessment; and to ensure that their instruction and assessment are aligned with the state content standards. The teacher's guide is divided into these parts: Summary; Preface; Test Design; LEAP 21 Scoring Information; Assessment Framework: Grade 4; Assessment Framework: Grade 8; and Assessment Framework: Grade 10. Appendix A contains test administration schedule; Appendix B contains standards and benchmark statements, across grades. (NKA)

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ED 464 354

LEAP
for the 21st Century

TEACHERS' GUIDE TO STATEWIDE ASSESSMENT

Grades 4, 8, and 10

English Language Arts

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December 1998
Revised June 2000

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THE TEACHERS' GUIDE: A SUMMARY

What is *The Teachers' Guide to Statewide Assessment for English Language Arts*?

- includes an overview of the design of the state tests in ELA for grades 4, 8, and 10
- includes sample test items
- includes scoring rubrics
- includes the ELA standards and benchmarks

How may teachers use this guide?

- to familiarize students with the test format
- to ensure their instruction and classroom assessments also include these types of formats
- to use as a source for models for creating rubrics for classroom assessment
- to ensure that their instruction and assessment are aligned with the state content standards

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PREFACE

The *Teachers' Guide to Statewide Assessment in English Language Arts* presents the design of the state criterion-referenced tests (CRTs) that measure students' performance at grades 4, 8, and 10. The tests measure the essential knowledge and skills contained in the *English Language Arts Content Standards, State Standards for Curriculum Development*, adopted by the State Board of Elementary and Secondary Education (SBESE) in May 1997. The *Teachers' Guide* is the product of a statewide committee of approximately fifty educators who represented the spectrum of kindergarten through higher education, as well as assessment specialists. Many members of the Assessment Development Committee also served on the Content Team that developed the state English Language Arts Content Standards.

The Louisiana Educational Assessment Program for the 21st Century (LEAP 21) measures student performance through CRTs that are rigorous and challenging. Historically, Louisiana has administered an assessment program based upon what teachers should teach; the LEAP 21 are based upon what students should know and be able to do. These tests demand more of students by including some open-ended items that require written responses to longer reading passages. Students in grades 4, 8, and 10 are also expected to write a composition in response to a writing prompt. In addition to providing teachers with a description of the overall design of the tests, this guide presents sample test item formats to aid teachers in aligning their instruction with statewide assessment strategies.

Testing legislation passed in the 1997 Regular Session of the Louisiana Legislature called for shifting the designated grades for CRT testing at the elementary and middle-school levels from grades 3, 5, and 7 to grades 4 and 8. Secondary students will continue to be assessed at grades 10 and 11. These grades are consistent with the grades at which Content Standards and Benchmarks are clustered (K–4, 5–8, and 9–12), as well as with grades assessed by the National Assessment of Educational Progress (NAEP).

The grades 4 and 8 CRT in English language arts was first implemented in 1999, at which time the mathematics assessment was also implemented. In the year 2000, the additional subjects of science and social studies at grades 4 and 8 were phased in. The new Graduation Exit Examination for the 21st Century (GEE 21) for English Language Arts and Mathematics will be implemented at grade 10 in 2001, and in 2002, in Science and Social Studies at grade 11. The appendices of this document include a schedule showing the timeline for implementation of the CRTs by subject area.

Questions or requests for additional information regarding this *Teachers' Guide* should be addressed to the Division of Student Standards and Assessments, Louisiana Department of Education at (225) 342-3393.

Louisiana Educational Assessment Program for the 21st Century : LEAP 21 & GEE 21

TEST DESIGN: English Language Arts

INTRODUCTION

This document describes the overall design of the English Language Arts tests for the LEAP 21 state criterion-referenced tests to be administered to students in grades 4, 8, and 10. The document provides detailed specifications for the test at each grade level and sample test questions, so that teachers may align classroom assessment practices with state assessment strategies to ensure that students are adequately exposed to testing formats prior to taking the test. Scoring rubrics are also included.

Traditionally, the state criterion-referenced tests in English Language Arts concentrated on multiple-choice test questions based on relatively short reading passages. LEAP 21 demands more of students by including longer reading passages and a greater variety of item types, including open-ended questions requiring written responses to what they read. In addition, students at each grade are expected to write a composition in response to a writing prompt.

OVERVIEW OF THE TESTS

The English Language Arts assessment for each grade has four parts or sessions:

Session 1: Writing
Session 2: Using Information Resources
Session 3: Reading and Responding
Session 4: Proofreading

Each session of the test is described below. More specific information about the content of the test at each grade is provided in the assessment framework for the respective grade levels. (See ensuing sections of this document.)

Standard 4 (demonstrating competence in *speaking and listening*) is not currently incorporated in state testing. The Department of Education is exploring ways to encourage and support assessment of this standard at the local level, as well as the feasibility of measuring this standard in future state-level testing.

SESSION 1: WRITING

Session 1 of the test is designed to measure key aspects of Standards 2 and 3, as defined below.

Standard 2

Students write competently for a variety of purposes and audiences.

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

Session 1 requires students to produce a composition in response to a writing prompt.

Writing Prompt

The particular mode of writing assessed at a given grade (narrative, descriptive, expository, or persuasive) will alternate from one assessment cycle to another, as indicated in the Assessment Framework for each grade.

Compositions are scored for composing, style/audience awareness, sentence formation, as well as specific attributes of standard English grammar, usage, mechanics, and spelling. Dictionaries and thesauruses will be available in the classroom for students' use *only* during Session 1, Writing.

Session 2: Using Information Resources

In Session 2, students are required to respond to items designed to measure Standard 5, as defined below.

> **Standard 5**
> Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

Students are provided reference sources – such as encyclopedia articles, parts of books, charts, and maps – to use to answer a series of multiple-choice and short-answer items.

The benchmark on using available technology to produce, revise, and publish a variety of works (ELA-5-E4, ELA-5-M4, and ELA-5-H4), as well as aspects of other Standard 5 benchmarks calling for technological resources, currently are not incorporated in the state tests. At such time as technological resources are more uniformly available in schools statewide, the Department of Education will revisit the feasibility of assessing these skills on state tests.

Session 3: Reading and Responding

Session 3 of the test at each grade includes four reading passages (e.g., fiction, nonfiction, poetry) and a variety of types of items, such as multiple-choice items with four responses (a, b, c, d) and short-answer items. Also, Session 3 at grades 8 and 10 has an essay question based on at least *two* of the passages requiring students to comprehend and react to the content of the reading material.

Questions in Session 3 measure key aspects of Standards 1, 6, and 7, as defined below.

> **Standard 1**
> Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.
>
> **Standard 6**
> Students read, analyze, and respond to literature as a record of life experiences.
>
> **Standard 7**
> Students apply reasoning and problem-solving skills to their reading, writing, speaking, listening, viewing, and visually representing.

All reading passages are authentic and grade-appropriate. Selections represent the full text of previously published work, fully-developed excerpts from longer published works, or well-developed text written specifically for the test.

The length of the reading passages falls within the range specified in the Assessment Framework for each grade. Passages for a given grade level reflect a balance among length, readability level, and interest level of the topic. Moreover, readability and passage length are balanced across the selections in each test.

Session 4: Proofreading

In Session 4, students read a text that includes mistakes in sentence formation, usage, mechanics, and spelling; then students answer multiple-choice questions that require them to choose the best way to correct each mistake. Session 4 of the test is designed to measure key aspects of Standard 3, as defined below.

> **Standard 3**
> Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

The following sections of this guide present the assessment frameworks for grades 4, 8, and 10, respectively. Each section concludes with a set of sample test items keyed to particular standards/benchmarks, including illustrative exercises for Sessions 1 and 2 of the test.

For ease of reference, a list of all benchmark statements for all grade clusters (K–4, 5–8, and 9–12) is provided in the appendix.

LEAP 21 Scoring Information

LEAP 21 assesses the critical knowledge and skills that are reflected in the content standards. These standards prescribe not only what students should know at certain points in their schooling, but also what they should be able to do with that knowledge. To measure student learning more effectively, both constructed-response items and multiple-choice items are included on LEAP 21. Constructed-response items appear on LEAP 21 assessments in each content area: English language arts, mathematics, science, and social studies. These **constructed-response items** require students to apply their knowledge and to solve problems through written communication. Hand-written student responses are scored by trained readers, as opposed to **multiple-choice items** that are scanned by a machine. This section of the *Teachers' Guide* provides information on Louisiana's general scoring rubrics and the process used to score Louisiana students' responses.

For each constructed-response item, with the exception of Writing, a scoring rubric (a guide or model for scoring the response) that is specific to each test item must be developed. These **item-specific rubrics** are based on **general rubrics** (provided in this section) that were approved by committees of Louisiana educators. The test items are developed by a testing contractor, and then, reviewed by committees of Louisiana educators, mostly composed of teachers. As the constructed-response test items are reviewed, the committees also review the scoring rubrics that have been developed for those particular items. Upon the committees' completion of item development, the items are first administered to a sample of students across the state in an Item Tryout. The Louisiana Department of Education (LDE) and the testing contractor review the results of the Item Tryout and the "live" student responses to determine the changes that need to be made to the items and the scoring rubrics before the items are field tested on a much larger sample of students. After the items have been field tested, the testing contractor prepares materials to use in training the readers who score the student responses. To prepare the scoring guides, the LDE and the testing contractor participate in a process called **"range-finding,"** which is described below.

Range-finding is conducted prior to the scoring of the field and operational tests. The testing contractor's Scoring Director for a given content area convenes a grade- and content-specific range-finding committee that is composed of Louisiana teachers. The Scoring Director and LDE staff facilitate the meeting. The meetings begin with discussion of the item-specific rubrics (or the six-dimensional scoring model for Writing); and then the committees proceed to review the responses. Each participant reads and scores samples of student responses; and then the committee reaches common agreement on the score that each response should receive based on the scoring rubric. Only the responses with high levels of agreement are used to train the readers. The committee meets over a period of several days to read the number of responses needed to construct training sets. As a result of this activity, the scoring contractor gets student responses that represent the range of score points for each test item and a rationale for each score point. Once the contractor has a collection of scored responses, the scoring guides with annotations that explain the rationale for the score and the training sets for the readers are compiled.

To qualify as a reader for Louisiana's testing program, one must hold a Bachelor's Degree and must meet the criteria to become a reader, which includes scoring multiple training sets and scoring the qualifying sets with 70% perfect agreement.

The scoring contractor determines the number of readers needed based on the volume of tests and the time frame in which they are to be scored, as specified in the contract. LDE staff members who were involved in the range-finding process travel to the contractor's scoring site to assist in the training of the readers and to ensure that Louisiana's scoring specifications are being met.

Note:

- Only the written response to the Writing prompt is scored for the conventions of writing: i.e., sentence formation, usage, mechanics, and spelling. All other written responses for the English language arts, mathematics, science, and social studies assessments are scored for content only.

- All student responses to the Writing prompt are scored by two readers. If the readers' scores are non-adjacent, a third reader scores the paper. All four-point items on the English Language Arts and Mathematics tests are scored by two readers, with a third reading if the scores are non-adjacent. The two-point (short answer) items are scored by one reader. For the Science and Social Studies tests, all student responses are scored by one reader.

Louisiana's General Scoring Rubrics for two-point and four-point constructed-response items are included on the following page. These rubrics represent models that are used to develop item-specific rubrics for LEAP 21. These models are among many that can be used by teachers to develop appropriate rubrics for classroom assessments.

Scoring Constructed-Response Items

All written student responses are hand-scored based on rubrics that are item specific.There are three general scoring rubrics used when developing item-specific rubrics for constructed-response items on the English Language Arts Test. Short-answer items are scored on a 0–2 point scale. The extended-response essay question, given only at the 8th and 10th grade levels, is scored on a 0-4 point scale. The written composition is worth twelve points and is scored with the general writing rubric.

ELA General Scoring Rubrics

Score Points – Open-Response Items

0–2 points scale – scoring for **short-answer** items in English Language Arts (ELA)

0–4 points scale – scoring for **extended-response** items (ELA essay—8th and 10th grades)

Short-Answer Items

2
- The student's response provides a complete and correct answer.

1
- The student's response is partially correct.
- The student's response demonstrates limited awareness or contains errors.

0
- The student's response is incorrect, irrelevant, too minimal to evaluate, or blank.

Extended-Response Items

4
- The student's response demonstrates in-depth understanding of the relevant content and or procedures.
- The student completes all important components of the task accurately and communicates ideas effectively.
- Where appropriate, the student offers insightful interpretations and or extensions.
- Where appropriate, the student uses more sophisticated reasoning and or efficient procedures.

3
- The student completes most important aspects of the task accurately and communicates clearly.
- The response demonstrates an understanding of major concepts and or processes, although less important ideas or details may be overlooked or misunderstood.
- The student's logic and reasoning may contain minor flaws.

2
- The student completes some parts of the task successfully.
- The response demonstrates gaps in the conceptual understanding.

1
- The student completes only a small portion of the tasks and or shows minimal understanding of the concepts and or processes.

0
- The student's response is incorrect, irrelevant, too brief to evaluate, or blank.

WRITING

The Writing section of the test requires the student to write a composition in response to a specific topic, referred to as a writing prompt. The writing prompt is selected from among those field tested specifically for use in LEAP 21. The administration procedures for the Writing section require the student to develop a draft of the composition in the test booklet, edit the draft, and then write a final draft on two lined pages in the answer document.

Writing Scoring Criteria

For scoring the Writing section of the test, a 12-point model is used. Scoring rules have been developed for the dimensions of Composing and for Style/Audience Awareness. Also, Sentence Formation, Usage, Mechanics, and Spelling dimensions are scored. For each administration of LEAP 21, the Writing section is scored by at least two readers.

For the Composing dimension and for the Style/Audience Awareness dimension, the following score points are used:

4 The writer demonstrates **consistent**, though not necessarily perfect, control of almost all of the dimension's features.

3 The writer demonstrates **reasonable**, but not consistent, control of most of the dimension's features, indicating some weakness in the dimension.

2 The writer demonstrates enough **inconsistent** control of several features to indicate significant weakness in the dimension.

1 The writer demonstrates **little or no** control of most of the dimension's features.

For the purposes of scoring, ***control*** is defined as the writer's ability to use a given feature of written language effectively at the appropriate grade level.

The Composing dimension includes the focusing, supporting, and structuring that a writer does to construct an effective message for a reader. The writer crafts that message by focusing on a central idea, providing elaboration of ideas to support the central idea, and delivering the central idea and its support in a unified, organized text. Specific features of Composing are as follows:

- Central idea
- Support/Elaboration
- Unity
- Organization.

The Style/Audience Awareness dimension comprises features of linguistic expression: how a writer purposefully shapes and controls language to affect readers. This domain focuses on the expressiveness, specificity, and rhythm of the piece and on the writer's attitude and presence.

In particular, features of Style Audience Awareness are as follows:

- Selected vocabulary (diction or word choice)
- Selected information
- Sentence variety (syntactic variety)
- Tone
- Voice.

In addition to the Composing Dimension and the Style Audience Awareness Dimension, several writing dimensions are scored with either a + (receiving a score point of 1) or – (receiving a score point of 0) on the LEAP 21 test. These dimensions are Sentence Formation, Usage, Mechanics, and Spelling. Specifically, their features are as follows:

Sentence Formation: Desirable features are completeness and construction of a variety of patterns.

+ The response exhibits **acceptable control** of sentence formation. Most sentences are correct; there are few, if any, run-on sentences or fragments. Additionally, there is a variety of sentence patterns, indicating that the writer can construct more than one type of sentence competently.

- The response exhibits **unacceptable control** of sentence formation. There are run-on sentences, fragments, and or poorly constructed sentences that indicate that the writer does not have adequate skill in sentence formation. There may be evidence of control of only one type of sentence pattern (usually simple).

Usage: Features are agreement, standard inflections, and word meaning.

+ The response exhibits **acceptable control** of usage. Subject-verb agreement, verb tenses, forms of adjectives and adverbs, and word meaning are generally correct. If errors are present, they do not appear to be part of a pattern of usage errors.

- The response exhibits **unacceptable control** of usage. There are errors in subject-verb agreement, verb tenses, forms of adjectives and adverbs, and or word meaning. The pattern of errors is evidence of a lack of control of the features of usage.

Mechanics: Features are punctuation, capitalization, and formatting.

+ The response exhibits **acceptable control** of mechanics. Punctuation, capitalization, and formatting are generally correct. If errors are present, they do not appear to be part of a pattern of mechanics errors.

- The response exhibits **unacceptable control** of mechanics. There are errors in punctuation, capitalization, and or formatting. The pattern of errors is evidence of a lack of control of the features of mechanics.

Spelling:

+ The response exhibits **acceptable control** of spelling. The majority of grade-appropriate words are spelled correctly. There is no pattern of spelling errors.

- The response exhibits **unacceptable control** of spelling. There is a pattern of spelling errors. There are errors in spelling grade-appropriate words.

In some cases, a paper may not be scorable. For example, if a paper is illegible, it will not be scored in any dimension and will receive a score of zero. A paper may be off-topic and cannot be scored for Composing or Style/Audience Awareness dimensions, but it may be scored for Sentence Formation, Usage, Mechanics, and Spelling. Such a paper could receive a maximum of 4 of 12 points.

Additional Scoring Criteria for Writing

No "Double Jeopardy"

During scoring, one word will constitute only one error. In situations in which it is difficult to determine to which dimension the error should be assigned, the scorer will take into account priority, context clues, and error patterns that are evident in the paper.

- *Priority is given to the more serious grammatical errors.*
- Context clues may indicate the writer's intention.
- Error patterns already evident in the paper indicate a skill weakness in that dimension.

Sentence Formation

If a sentence with omissions, extra words, or wrong words can be corrected by changing *one word*, the error should count as a **usage** error.

Example: When it's no school, I play all day.

If a sentence requires the rearrangement, omission or addition of *more than one word*, the error should count as a **sentence formation** error.

Example: I saw those boys fighting while driving my car.

If a sentence begins with a lower-case letter but is preceded by a period, the error counts as a **mechanics** error.

Example: Teddy is the youngest in the family. he is my only nephew.

If a sentence begins with a capital letter but is *not* preceded by a period, the error counts as a **mechanics** error.

Example: Martha went to the well and looked inside. Far below, something was sparkling in the water.

If a sentence fragment is deliberately presented for effect, the error is *not counted* as an error.

Example: What a break!

Non-parallel structure, often in a series, is a **sentence formation** error.

Example: We will live better lives, coping with our sorrows, and how to be joyful of our happiness.

In grades that are not responsible for mastery of colons, a sentence that contains a series that should have been preceded by a colon would count as a **sentence formation** error. The alternate correct construction would be another sentence.

Example: Janet is a good librarian because of all three of these reasons she is helpful, she is smart and she is courteous.

A ***pattern of awkward syntax*** (word order) should be considered a **sentence formation** error.

Quotations

All **spelling** and **grammar** errors that appear in a direct quotation are assumed to be the errors of the speaker, not the writer. They are *not counted in any dimension.* Errors in **mechanics** that appear in a direct quotation *do count.*

Example: "You aint got no reason ta be here Manny!" shouted the foreman.

Direct quotations *should not* be preceded by "that." Indirect quotations *should* be preceded by "that." These count as errors in **mechanics**.

Example: Then Mom said that, "We cannot go along." After we returned, she said we are in trouble.

Usage, Spelling and Mechanics

Usage and mechanics errors count each time they occur in an essay. However, spelling errors count only once, even if a word is misspelled in more than one way.

Use of double comparatives or double negatives is a common **usage** error.

Example: I'm even more better at soccer than at football. None of them are not my friend.

Use of the wrong preposition is a common **usage** error.

Example: He went for the house.

Both "T.V." and "tv" are **acceptable** and **not a mechanics** error.

Interchanging *"will"* with *"would"* and *"can"* with *"could"* is **acceptable** and **not a usage** error.

Use of *"so they"* instead of *"so that they"* is **acceptable** and **not a usage** error.

Agreement errors of compound pronouns or collective nouns with possessives are **usage** errors.

Examples: **Correct:** "people's lives," "everyone's hope," "everybody's house," "their lives"

Agreement errors with collectives, phrases, and conjunctions are **usage** errors.

Example: **Incorrect:** None of the teachers are good role models or a hero.

A word may be both a **usage** and a **spelling** error, or it may not be possible from *context clues* to determine whether the error is in spelling or in usage. In such instances, the error should be counted in **usage only.**

Example: She allway comes to work on time.

If a misused word in a sentence is a real word, it is a **usage** error. If it is not a real word, it is a **spelling** error.

Example: We all went to the skating ring. **(usage)** We joined my parnets and were reddy to leave. **(spelling)**

An error in which a *homonym* takes the place of the correct word is counted as a **spelling** error.

Example: Martin gave him a peace o' his chocolate bar.

Some words, although they are not real homophones, are so phonetically similar that they are frequently misspelled. Context clues should indicate whether the skill weakness is **spelling** or **usage** (wrong word).

Example: I would rather have a vacation then a raise! **(spelling)** She was late for her piano listens. **(usage)**

A word may be either a **spelling** or a **mechanics** error. Use either *context clues* or *error patterns* to determine which dimension would be most appropriate.

Example: All the hero's aren't in the movies. **(spelling)**

A word may be either a **usage** or a **mechanics** error. Use either *context clues* or *error patterns* to determine which dimension would be most appropriate.

Example: Were going to Disneyland on our vacation. **(mechanics)**

In a series, *a comma before "and" is optional;* both ways are considered **correct.**

Example: The birds, cats and dogs… The birds, cats, and dogs…

In some series, the placement of the comma *is not optional because it affects the sense* of the sentence.

Example: The pet shop was filled with birds, cats and dogs (kenneled), and fish of every color, shape and size.

A word at the end of a line that is not broken at the end of a syllable or is broken and has only one syllable is a **mechanics** error.

Example: I worked at the National Fou-
ndation for the Blind.

Other Issues

Jargon that is in common use in contemporary speech is permitted in on-demand essays.

Example: After he cut the lights, we locked the door and left the house.

Dialect is counted as a **usage** error unless it is in a direct quotation.

Example: I'm very happy y'all are reading my test and I hope y'all pass me.

Since the purpose of writing assessments is to determine how well students can demonstrate and maintain writing skills in an original on-demand essay, the rules of **standard, written English** apply and override foreign language, regional, ethnic, and colloquial speech patterns.

Students must produce an **essay** to participate in the test. Plays, poems, lyrics, and drawings are **not** acceptable. One or two sentences do **not** satisfy the requirements of an essay. Copies are not allowed.

Essays will be considered **on-topic** if the scorer can determine that the student attempted to respond to the prompt.

Six-Dimensional Rubric for Scoring the Writing Section of LEAP 21

Dimensions	Possible Points by Dimension
(Standard 2)	
• Composing	4 points (on a 1 to 4-point scale)
• Style/Audience Awareness	4 points
(Standard 3)	
• Sentence Formation	1 point (on a zero to 1-point scale)
• Usage	1 point
• Mechanics	1 point
• Spelling	1 point

Total = 12 points

The student's composition is read by two readers. The readers' scores are averaged for each dimension.

Example:

Dimension	Reader 1	Reader 2	Score	
Composing	3	4	3.5	
Style/Audience Awareness	2	2	2	(5.5)
Sentence Formation	1	0	.5	
Usage	1	1	1	
Mechanics	0	1	.5	
Spelling	1	1	1	(3)
		Total Score	8.5 (of 12)	

Composing Dimension

Score Point	Central Idea	Elaboration	Organization and Unity
4 **Consistent Control**	• sharp focus • clarity of purpose • strategy (preplanning and foreshadowing)	• selected information • thorough elaboration • ideas are developed (examples) • necessary information • specific details	• wholeness throughout • ideas related to central idea • beginning, middle, end • logical order • transitions • sense of completion
3 **Reasonable Control**	• clear central idea • clear focus	• ideas are developed • necessary information • relevant • may have uneven development	• beginning, middle, end • logical order • simple transitions • wholeness (may have a weak ending)
2 **Inconsistent Control**	• vague central idea • shifts in focus • digressions	• listing • information may be superficial, incomplete, and/or irrelevant • idea clusters • little or uneven development	• weak beginning, middle, end • retreats and/or repetitions • gaps • random order • no ending
1 **Little or No Control**	• unclear central idea • confusion	• automatic writing without selection • relevant information missed • little or no development • minimal information	• no beginning or end • severe gaps • random order • too little to demonstrate

Style/Audience Awareness Dimension

Score Point	Selected Vocabulary	Selected Information	Sentence Diversity	Tone and Voice
4 **Consistent Control**	• word choice is appropriate, relevant, vivid, power verbs • stylistic techniques (imagery, similies)	• selected for relevance and/or impact • vivid examples or anecdotes • appropriate to audience • manipulates audience (humor)	• some variety in structure (beginnings, endings), complexity, length	• consistent, clear, vibrant tone and voice • individual personality • engages and/or manipulates audience
3 **Reasonable Control**	• clear • appropriate • relevant • some variety	• some selected information • some examples • appropriate to audience	• some variety in structure and/or complexity and/or length • And, But beginnings	• consistent tone • aware of audience • clear voice
2 **Inconsistent Control**	• generic • overused • some may be inappropriate • wrong word	• contradictions • bare bones • lists information • irrelevant • superficial	• sentence patterns • simple sentences • over-extended sentences • And, But beginnings	• vague • weak awareness of audience • inappropriate • monotonous • inconsistent tone
1 **Little or No Control**	• functional • inappropriate • wrong word • omission errors	• automatic writing • too little • inappropriate • abrupt change from central idea	• simple • patterns • on and on	• confusing • absent • no awareness of audience • unengaged

LEAP 21 Scoring Considerations: Grade 4

Sentence Formation	Usage	Mechanics	Spelling
Errors include: • Incomplete sentences • Fragments • Run-ons • Syntax problems	**Inflections** • Correct verb tense • Comparisons (-er, -est, more, most) • Possessive form of singular and plural nouns Agreement • Subject/verb Conventions • A/an • Pronoun case: a nominative pronoun as the subject, an objective pronoun as the object of the verb or preposition • Use nouns, verbs, pronouns, adjectives, and adverbs correctly Word Meaning • Use words that fit the sentence position and meaning • Errors count each time they occur • An extra word or an omission	**Capitalization** • Days, months, holidays • Names of people • I • First word of a sentence • Titles of respect • Titles of books, movies, songs, etc. Punctuation • End punctuation (period, question mark) • Comma between city, state • Comma in dates • Comma in series • Comma after the salutation and closing of a letter • Periods after abbreviations or titles • Apostrophes in contractions • Apostrophes in possessives • Words should be divided at the syllable at the end of a line	• Homonyms • High frequency words • Colors • Days of the week • Common abbreviations • Grade-appropriate words

LEAP 21 Scoring Considerations: Grade 8

Sentence Formation	Usage	Mechanics	Spelling
Errors include • Incomplete sentences • Fragments • Run-ons • Syntax problems	**Inflections** • Correct verb tense • Comparisons (-er, -est, more, most) • Adverbs, adjectives (real, really, or good well except with "feel") • Possessive form of singular and plural nouns Agreement • Subject-verb • Pronoun antecedent Conventions • Avoid double negatives • A an • Pronoun case: a nominative pronoun as the subject, an objective pronoun as the object of the verb or preposition • Use nouns, verbs, pronouns, adjectives, and adverbs correctly Word Meaning • Use words that fit the sentence position and meaning • Errors count each time they occur • An extra word or an omission	**Capitalization** • Days, months, holidays • Street, town city, state, country • Geographical names • Names of people • Names of companies, buildings, and monuments • Initials and nicknames • I • First word of a sentence • First word of a direct quote • Titles of respect • Titles of books, movies, songs, etc. • Salutation and closing of a letter Punctuation • End punctuation • Comma between city, state • Comma in dates • Comma in series • Comma after introductory elements • Comma to separate independent clauses • Comma to set off direct address • Comma after the salutation and closing of a letter • Semicolon to separate independent clauses • Quotation marks around direct quotes • Periods after abbreviations or titles • Apostrophes in contractions • Apostrophes in possessives • Words should be divided at the syllable at the end of a line	• Homonyms • High frequency words • Colors • Days of the Week • Common abbreviations • Grade-appropriate words

Test Design for English Language Arts (ELA)*
Grade 4

Content Standard	Points	Subtest			
		Writing	Using Information Resources	Reading and Responding	Proofreading
1. Read, comprehend, and respond	10	-	-	10 points	-
2. Write competently	8	8 points	-	-	-
3. Use conventions of language	12	4 points	-	-	8 points
4. Apply speaking listening skills	not assessed	-	-	-	-
5. Locate, select, and synthesize information	9	-	9 points	-	-
6. Read, analyze, and respond to literature	8	-	-	8 points	-
7. Apply reasoning and problem-solving skills	18	-	-	18 points	-
Total	**65**	**12 points**	**9 points**	**36 points**	**8 points**
Number of Items	**44 items**	**1 item**	**7 items**	**28 items**	**8 items**

The following is an explanation of this chart, which presents the distribution of the 65 points across the six standards that are measured on the grade 8 English Language Arts test:

- Standard 1 (Read, comprehend, and respond): Ten (10) points relate to multiple-choice (MC) and short-answer (SA) items.
- Standard 2 (Write competently): Eight (8) points (of the twelve [12] points in the Writing section of the test)
- Standard 3 (Use conventions of language): Of the twelve (12) points, four (4) points relate to the Writing section of the test; the other eight (8) points relate to the Proofreading section of the test.
- Standard 5 (Locate, select, and synthesize information): Of the nine (9) points, five (5) points relate to MC items, and four (4) points relate to SA items.
- Standard 6 (Read, analyze, and respond to literature): Eight (8) points relate to MC and SA.
- Standard 7 (Apply reasoning and problem-solving skills): Eighteen (18) points relate to MC and SA items.

NOTE: Reading and Responding: Standards 1, 6, and 7 = 36 points
Writing: Standards 2 and 3 = 12 points
Using Information Resources: Standard 5 = 9 points
Proofreading: Standard 3 = 8 points **Total points: 65**

*** The ELA test design remains constant from year to year.**

Test Design for English Language Arts (ELA)*
Grades 8 and 10

Content Standard	Points	Subtest			
		Writing	Using Information Resources	Reading and Responding	Proofreading
1. Read, comprehend, and respond	10	-	-	10 points	-
2. Write competently	8	8 points	-	-	-
3. Use conventions of language	12	4 points	-	-	8 points
4. Apply speaking listening skills	not assessed	-	-	-	-
5. Locate, select, and synthesize information	9	-	9 points	-	-
6. Read, analyze, and respond to literature	12	-	-	12 points	-
7. Apply reasoning and problem-solving skills	18	-	-	18 points	-
Total	**69**	**12 points**	**9 points**	**40 points**	**8 points**
Number of Items	**45 items**	**1 item**	**7 items**	**29 items**	**8 items**

The following is an explanation of this chart, which presents the distribution of the 69 points across the six standards that are measured on the grade 8 English Language Arts test:

- Standard 1 (Read, comprehend, and respond): Ten (10) points relate to multiple-choice (MC) and short-answer (SA) items.
- Standard 2 (Write competently): Eight (8) points (of the twelve [12] points in the Writing section of the test)
- Standard 3 (Use conventions of language): Of the twelve (12) points, four (4) points relate to the Writing section of the test; the other eight (8) points relate to the Proofreading section of the test.
- Standard 5 (Locate, select, and synthesize information): Of the nine (9) points, five (5) points relate to MC items, and four (4) points relate to SA items.
- Standard 6 (Read, analyze, and respond to literature): Twelve (12) points relate to MC, SA, and essay.
- Standard 7 (Apply reasoning and problem-solving skills): Eighteen (18) points relate to MC and SA items.

NOTE: Reading and Responding: Standards 1, 6, and 7 = 40 points
Writing: Standards 2 and 3 = 12 points
Using Information Resources: Standard 5 = 9 points
Proofreading: Standard 3 = 8 points **Total points: 69**

***The ELA test design remains constant from year to year.**

LOUISIANA EDUCATIONAL ASSESSMENT PROGRAM FOR THE 21ST CENTURY (LEAP 21)

ELA ASSESSMENT FRAMEWORK
Grade 4

This document provides specifications for the grade 4 English Language Arts assessment. It describes the contents and format for each session or part of the assessment, the number and types of items, specifications for each standard and benchmark assessed, and sample items to illustrate the assessment of each standard. A general description of the English Language Arts assessments in grades 4, 8, and 10 may be found under "Test Design" at the beginning of this guide.

SESSION 1: WRITING

Session 1 consists of a writing prompt, in response to which students are required to write a composition. Students will be given a minimum of one hour to plan, write, and check their work.

The mode of writing for the essay may be narrative or descriptive. Directions included with the writing prompt state the following:

- purpose and focus of the composition
- intended audience
- recommended length of the composition
- important elements that will be considered in evaluation of the composition (e.g., composing, style audience awareness, sentence formation, usage, mechanics, and spelling)

For ELA-3-E1, legibility is assessed through the scorers' ease of understanding what the student has written. Any legible composition is scored, notwithstanding quality of penmanship. Benchmark ELA-2-E5, "recognizing and applying literary devices," is not assessed by the writing prompt.

Session 1 measures Standards 2 and 3, defined as follows:

Standard 2

Students write competently for a variety of purposes and audiences.

ELA-2-E1	dictating or writing a composition that clearly states or implies a central idea with supporting details in a logical, sequential order
ELA-2-E2	focusing on language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing compositions
ELA-2-E3	creating written texts using the writing process
ELA-2-E4	using narration, description, exposition, and persuasion to develop compositions (e.g., notes, stories, letters, poems, logs)
ELA-2-E6	writing as a response to texts and life experiences (e.g., journals, letters, lists)

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

ELA-3-E1	writing legibly
ELA-3-E2	demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments
ELA-3-E3	demonstrating standard English structure and usage
ELA-3-E4	using knowledge of the parts of speech to make choices for writing
ELA-3-E5	spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation) and resources (e.g., glossary, dictionary) when necessary

Content Parameters

Following are examples of content parameters for assessing ELA-3-E2, E3, E4, and E5.

Punctuation

- Use of end punctuation (with sentences and with abbreviated titles, such as Mr.)
- Use of commas in a series of terms, in dates, between city and state, after the salutation, and after the closing of a friendly letter
- Use of apostrophes with contractions and possessives

Capitalization

- Capitalizing the first word of a sentence, the pronoun *I*, days, months, and holidays, names of people, titles of respect, and titles of books, movies, songs, etc.

Sentence Structure

- Complete sentences, fragments, run-ons

Usage

- Subject-verb agreement
- Use of verb tenses
- Comparative and superlative adjectives and adverbs
- Use of pronoun case
- Usage of nouns, verbs, pronouns, adjectives, and adverbs

Spelling of grade-appropriate words

- High-frequency words
- Color words
- Days of the week
- Common abbreviations
- Grade-appropriate spelling patterns

SESSION 2: USING INFORMATION RESOURCES

In the second session of the test, students are provided four to six reference sources to use to answer a series of five multiple-choice and two short-answer items. These reference sources may include:

- Articles (from encyclopedias, magazines, newspapers, textbooks)
- Parts of books (table of contents, index)
- Visual aids (maps, graphs, tables, charts, illustrations, schedules, diagrams)
- Computer information (such as a picture of a screen from an online card catalog)

All of the information resources are realistic, grade-appropriate materials that a fourth-grader might find in a library and use in preparing a project or report. All of the materials are related in some way to a specific topic or issue.

With the reference materials, students receive a written description of a task, such as gathering information and planning to write a report. Reviewing the materials, finding information, and answering the questions should take no more than forty (40) minutes.

The Using Information Resources session measures Standard 5, as defined by the benchmarks listed below. All items reflect realistic uses of information resources.

Standard 5

Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

ELA-5-E1	recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, pull-down menus, keyword searches, icons, passwords, entry menu features)
ELA-5-E2	locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)
ELA-5-E3	locating, gathering, and selecting information using graphic organizers, simple outlining, note taking, and summarizing to produce texts and graphics
ELA-5-E5	giving credit for borrowed information by telling or listing sources
ELA-5-E6	interpreting graphic organizers (e.g., charts graphs, tables schedules, diagrams maps)

SESSION 3: READING AND RESPONDING

Session 3 comprises four reading passages (including at least one fiction, one nonfiction, and one poem). It includes a variety of multiple-choice and short-answer questions measuring the content of Standards 1, 6, and 7. All reading passages are complete and authentic, either previously published work or well-developed text written for the test. Excerpts from longer works may be used if they are complete and fully developed.

Fiction passages (approximately 450–1,000 words) may include short stories, folktales, legends, or myths. In grade 4, the fiction passage may include some form of illustration.

Nonfiction passages (approximately 450–850 words) may include newspaper and magazine articles, autobiography, biography, editorials, encyclopedia articles, letters to the editor, and speeches. If appropriate, the nonfiction passage may include a visual of some kind (e.g., picture, graph, table, flow chart).

The lengths of two passages (one fiction and one nonfiction) fall within the respective ranges noted above. The poem and the fourth passage may be shorter than 450 words.

The reading level of each piece is appropriate to the grade level. Passages with the highest readability levels are ones that are of high interest and on the shorter side, and/or ones representing examples of authentic literature widely anthologized at this grade level.

Session 3 of the English Language Arts test measures Standards 1, 6, and 7, as defined by the benchmarks cited below. Each standard will be measured by a minimum of six (6) multiple-choice and/or short-answer items. Multiple-choice and short-answer items may be intermingled for a given selection, taking into consideration the cognitive level of the questions. Students will be given at least one hour to complete this section of the test.

Session 3 consists of twenty (20) multiple-choice questions and eight (8) short-answer items. At grade 4, across all items in Session 3, the distribution is 30% for Standard 1, 20% for Standard 6, and 50% for Standard 7. The benchmarks designated for assessment for each standard are listed below with specific content parameters for clarification, where needed.

Standard 1

Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

ELA-1-E1	gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, cross-checking), evidenced by reading behaviors while using the cuing systems (e.g., phonics, sentence structure, meaning)
ELA-1-E4	identifying story elements (e.g., setting, plot, character, theme) and literary devices (e.g., figurative language, dialogue) within a selection

ELA-1-E5 reading, comprehending, and responding to written, spoken, and visual texts in extended passages

ELA-1-E6 interpreting texts to generate connections to real-life situations

Items measuring Benchmark E1 assess "gaining meaning" from word clues or context clues but not "building vocabulary." Items are closely related to the reading passages and do not test vocabulary in isolation. For items on understanding the meaning of a word from context, clues to proper meaning are found in the sentence itself or in surrounding sentences.

Items measuring E4 assess story elements but not literary devices. Story elements include plot, setting, main characters, and problem resolution. These elements may be assessed using a story map.

Items measuring E5 may include questions involving an illustration or picture.

E6 may be measured with questions related to newspaper articles, magazine articles, or advertisements. Items may also include responses to fiction or nonfiction in which students relate some aspect of the literature to real-life experiences.

Note: Benchmarks E2 (using conventions of print), E3 (using various speeds of reading), and E7 (reading with fluency for various purposes) are not assessed on the statewide test because these skills require teacher observation in one-on-one interaction with students.

Standard 6

Students read, analyze, and respond to literature as a record of life experiences.

ELA-6-E1 recognizing and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups

ELA-6-E2 recognizing and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, biography, autobiography, poetry, fiction, nonfiction)

ELA-6-E3 identifying key differences of various genres

To allow for assessment of the above benchmarks, the four reading passages represent a variety of literary genres, and at least one represents American literature reflecting the experiences and traditions of ethnic group(s) within the United States. Items for E3 involve identifying characteristics of the passages, not simply requiring students to identify the genre of a passage. All three benchmarks may be measured by multiple-choice or short-answer questions related to the passages.

Standard 7

Students apply reasoning and problem solving skills to their reading, writing, speaking, listening, viewing, and visually representing.

ELA-7-E1	using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) in contexts
ELA-7-E2	problem solving by using reasoning skills, life experiences, and available information
ELA-7-E3	recognizing an author's purpose and point of view
ELA-7-E4	distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations

All four of these benchmarks may be measured by multiple-choice or short-answer questions. Items for Benchmark E3 do not require identification of author's purpose but instead focus on the author's point of view.

SESSION 4: PROOFREADING

In Session 4, students read text of 100–150 words that includes mistakes in sentence formation, usage, mechanics, and spelling. The text may be a letter, a narrative, an editorial, or an expository piece. It includes up to eight numbered, underlined parts. Students answer multiple-choice questions that require choosing the best way to write each underlined part (either by correcting the mistake or by indicating that the underlined part is written correctly as it is). Students will be given a minimum of thirty (30) minutes to complete the proofreading section.

Session 4 measures Standard 3, as defined by the benchmarks listed below (except for ELA-3-E1 involving penmanship).

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

ELA-3-E2	demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments
ELA-3-E3	demonstrating standard English structure and usage
ELA-3-E4	using knowledge of the parts of speech to make choices for writing
ELA-3-E5	spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation) and resources (e.g., glossary, dictionary) when necessary

SAMPLE TEST ITEMS: Session 1, Writing

SAMPLE WRITING PROMPT

Suppose that you have a new pen pal in another country. You are going to write to your pen pal for the first time, and you want to tell your pen pal something about yourself. Think of things that would help your pen pal understand who you are or what your life is like (for example, what you look like, where you live, or some things you really like to do).

Decide what you want to write about. You might want to begin by jotting down some ideas you want to include in your letter. Then, write your letter, including as many details as possible to help your new pen pal get to know you.

Your letter should be at least 100–150 words long. Be sure to write clearly, and check your letter for correct spelling and grammar before you finish.

- Your letter should have at least two paragraphs.
- Give specific details and enough information so that your pen pal can get to know you.
- Be sure to write clearly.
- Check your writing for correct spelling, punctuation, and grammar.

SAMPLE TEST ITEMS: Session 2, Using Information Resources

Sample Items for Grade 4, Session 2: Using Information Resources

Directions. In this section of the test, you will look at some reference materials and then use these materials to answer some questions. Suppose that you want to write a report about Louisiana, which is part of the Southeast region of the United States. You might go to the library to look for information to use in your report.

The information sources listed below include information about Louisiana and the Southeast:

- Encyclopedia article, "Louisiana"
- Table: States of the Southeast
- Social Studies textbook: 2-page excerpt on "The Southeast Region," table of contents, index
- Map of the Southeast

Skim through all the information to become familiar with the sources. Remember that these are reference sources, so you should not read every word in each source. Once you have skimmed these sources, answer the questions that follow. Use the information sources to help you answer the questions. As you work through the questions, go back and read the parts that will give you the information you need.

1. Which source of information should you use to find the population of each state in the Southeast?
   A. table of contents
   B. index
   C. encyclopedia article on "Louisiana"
   * D. table

2. Which source would you use to find out where the Mississippi River is?

   (map)

Sample Items: Grade 4, Session 2

3. Suppose you were writing a report about Louisiana. In which chapter of the textbook would you find information about Louisiana?

(Chapter 3)

4. On what pages of the textbook would you find information about natural resources of the Southeast? Give the page numbers, and tell how you found them.

Example: This information is on pages 127-132. I looked at the index.

5. Suppose you are writing a report about the state of Louisiana. List three major topics you would cover in your report.

Examples: land, people, economy, history

6. Which is the best source of general information about the state of Louisiana?
   A. the textbook
   B. table of contents
   C. the map
   * D. the encyclopedia article

SAMPLE TEST ITEMS:
Session 3, Reading and Responding

from **Charlotte's Web**
by E.B. White

Fern loved Wilbur more than anything. She loved to stroke him, to feed him, to put him to bed. Every morning, as soon as she got up, she warmed his milk, tied his bib on, and held the bottle for him. Every afternoon, when the school bus stopped in front of her house, she jumped out and ran to the kitchen to fix another bottle for him. She fed him again at suppertime, and again just before going to bed. Mrs. Arable gave him a feeding around noontime each day, when Fern was away in school. Wilbur loved his milk, and he was never happier than when Fern was warming up a bottle for him. He would stand and gaze up at her with adoring eyes.

For the first few days of his life, Wilbur was allowed to live in a box near the stove in the kitchen. Then, when Mrs. Arable complained, he was moved to a bigger box in the woodshed. At two weeks of age, he was moved outdoors. It was apple-blossom time, and the days were getting warmer. Mr. Arable fixed a small yard specially for Wilbur under an apple tree, and gave him a large wooden box full of straw, with a doorway cut in it so he could walk in and out as he pleased.

"Won't he be cold at night?" asked Fern.

"No," said her father. "You watch and see what he does."

Carrying a bottle of milk, Fern sat down under the apple tree inside the yard. Wilbur ran to her and she held the bottle for him while he sucked. When he had finished the last drop, he grunted and walked sleepily into the box. Fern peered through the door. Wilbur was poking the straw with his snout. In a short time he had dug a tunnel in the straw. He crawled into the tunnel and disappeared from sight, completely covered with straw. Fern was enchanted. It relieved her mind to know that her baby would sleep covered up, and would stay warm.

Every morning after breakfast, Wilbur walked out to the road with Fern and waited with her till the bus came. She would wave good-bye to him, and he would stand and watch the bus until it vanished around a turn. While Fern was in school, Wilbur was shut up inside his yard. But as soon as she got home in the afternoon, she would take him out and he would follow her around the place. If she went into the house, Wilbur went, too. If she went upstairs, Wilbur would wait at the bottom step until she came down again. If she took her doll for a walk in the doll carriage, Wilbur followed along. Sometimes, on these journeys, Wilbur would get tired, and Fern would pick him up and put him in the carriage alongside the doll. He liked this. And if he was *very* tired, he would close his eyes and go to sleep under the doll's blanket. He looked cute when his eyes were closed, because his lashes were so long. The doll would close her eyes, too, and Fern would wheel the carriage very slowly and smoothly so as not to wake her infants.

Sample Items: Grade 4, Session 3

One warm afternoon, Fern and Avery put on bathing suits and went down to the brook for a swim. Wilbur tagged along at Fern's heels. When she waded into the brook, Wilbur waded in with her. He found the water quite cold – too cold for his liking. So while the children swam and played and splashed water at each other, Wilbur amused himself in the mud along the edge of the brook, where it was warm and moist and delightfully sticky and oozy.

Every day was a happy day, and every night was peaceful.

Wilbur was what farmers call a spring pig, which simply means that he was born in springtime. When he was five weeks old, Mr. Arable said he was now big enough to sell, and would have to be sold. Fern broke down and wept. But her father was firm about it. Wilbur's appetite had increased; he was beginning to eat scraps of food in addition to milk. Mr. Arable was not willing to provide for him any longer. He had already sold Wilbur's ten brothers and sisters.

"He's got to go, Fern," he said. "You have had your fun raising a baby pig, but Wilbur is not a baby any longer and he has got to be sold."

"Call up the Zuckermans," suggested Mrs. Arable to Fern. "Your Uncle Homer sometimes raises a pig. And if Wilbur goes there to live, you can walk down the road and visit him as often as you like."

"How much money should I ask for him?" Fern wanted to know.

"Well," said her father, "he's a runt. Tell your Uncle Homer you've got a pig you'll sell for six dollars, and see what he says."

It was soon arranged. Fern phoned and got her Aunt Edith, and her Aunt Edith hollered for Uncle Homer, and Uncle Homer came in from the barn and talked to Fern. When he heard that the price was only six dollars, he said he would buy the pig. Next day Wilbur was taken from his home under the apple tree and went to live in a manure pile in the cellar of the Zuckermans' barn.

Source: Chapter 2 of *Charlotte's Web*, by E.B. White. Harper Collins Publishers. Copyright 1952, 1980 by E.B. White.

Sample Items: Grade 4, Session 3

ELA-1-E1

The story says, "Fern phoned and got her Aunt Edith, and her Aunt Edith *hollered* for Uncle Homer, and Uncle Homer came in from the barn and talked to Fern." What does the word *hollered* mean in this sentence?

Examples: yelled, called, shouted

ELA-1-E4

Where does most of this story take place?

A. at school
* B. at Fern's home
C. on the school bus
D. at the Zuckermans' house

ELA-1-E6

How does Fern treat Wilbur as a mother would treat a baby? Give two examples from the story.

Examples: Fern feeds Wilbur with a bottle, puts him to bed, and takes him for walks in her baby carriage.

ELA-7-E1

This story describes what life might be like for people who _____.

* A. live on a farm
B. move to the United States from another country
C. live in a city
D. lived long ago, before there were telephones

ELA-6-E3

How can you tell that this selection is fiction?

A. It has a title.
B. It gives information about pigs.
C. It provides many details.
* D. It has characters and dialogue.

ELA-7-E1

What do you think Fern will do now that Wilbur lives at the Zuckermans"?

Example: She will probably go to the Zuckermans' often to visit Wilbur.

Sample Items: Grade 4, Session 3

ELA-7-E3

How do you think the author of this story would describe Fern and the kind of person she is? Write one or two sentences telling how the author would describe Fern.

Example: Fern is kind and loving. She takes good care of Wilbur.

Wetlands
by Lewis Buck

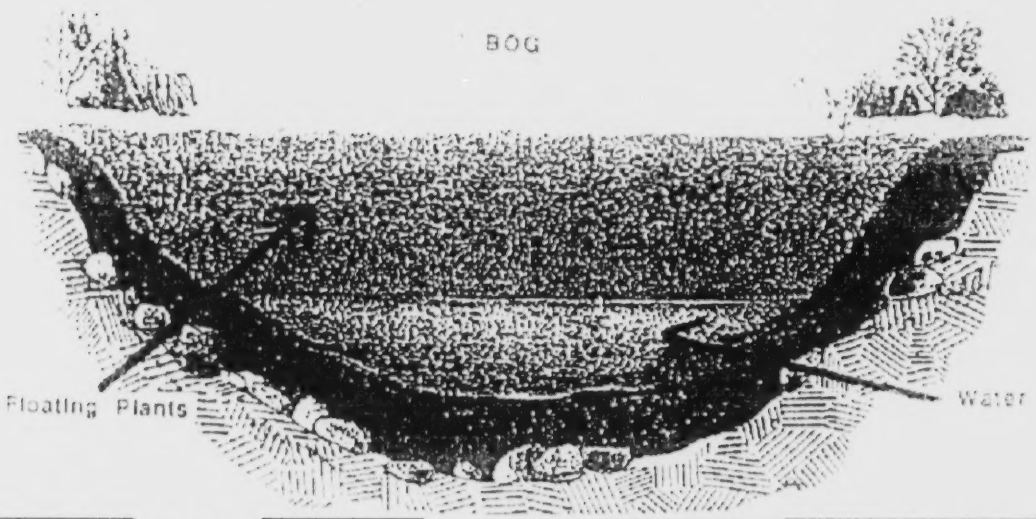
When most of us look around the places where we live, we see mainly dry land. If you look at a globe of the earth, however, you will see less dry land than land covered by water—the oceans, seas, and lakes. In fact, more than two-thirds of the earth is water.

If there were no mountains and valleys under the oceans and on the land, we would all have to be very good swimmers. The sea would be about a mile and a half deep everywhere.

Water does cover the land in some places. These places are not deep enough to be called by watery names like, pond, lake, sea, or ocean. They are deep enough, however, so that they are not called fields and forests. We call these places marshes, swamps, and bogs. The name we give them all together is *wetlands*.

Places where water stands upon the land and grasses grow are *marshes*. Not all the plants that live in marshes are grasses, but to most people they look like grasses.

Wetlands where trees are growing with their roots beneath the water are called *swamps*. Sometimes people, or beavers, may dam a woodland stream. Water will flood the surrounding forest. For a while such places may look like a swamp. But the trees will not live another year. Only certain trees can live with their roots always under water and make a swamp.



Perhaps the strangest wetland of all is the *bog*. From its edge you can see that the bog is covered with low bushes. The ground looks solid and a little lumpy. When you walk on the ground, though, you find that it bounces. The real floor of the bog may be fifteen feet below you. You are standing on a layer of plants that are floating on water.

Wetland Communities

In order to live, plants and animals need food, shelter, and room to grow. The plants and animals that live together in one place and provide food for each other make up a *community*. There are many different kinds of wetland communities.

Along slow rivers, where the water spreads out over low ground, we find freshwater marshes and some swamps. Arrowhead, bulrush, and cattail grow in the river marshes. You can see the homes of muskrats and hear the calls of blackbirds.

The swamps do not all look alike. Drier swamps will look much like an ordinary forest. Where water covers the ground all the time you will find trees like the bald cypress. Its roots grow up in knobs that look like "knees" poking out of the water. In the swamps you might also catch a glimpse of wood ducks. They build nests in holes in trees high over the water.

Where rivers empty into the ocean, fresh and salt water mix together. We call this mixture *brackish water*.

In brackish water very tall grasses called reeds build marshes with their roots. The roots grow in a thick tangle. They catch and hold dirt and mud washed down by the river.

Reeds have been used in the past to thatch roofs, to make musical pipes, and even to build small boats. Because they help to clean water that has been polluted, they are very useful right where they grow.

Who Needs It?

Many people have looked at a marsh and asked, "Who needs it?" It seems empty and flat and useless. It isn't shady and cool like a forest. It isn't dry like a meadow. You can't have a picnic and play baseball in it.

Some marshes have been used as dumps. They have been filled with trash. Others have been filled with rocks and dirt. They have been covered with cement to make parking lots or to build houses and factories.

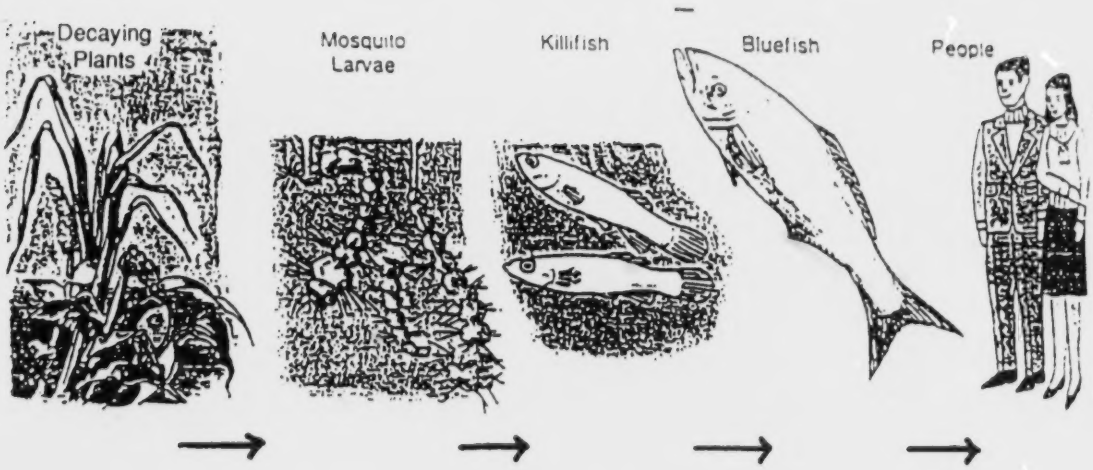
When this is done, the marshes are gone. When the marshes go, the seafood fishers will go because there will be nothing to catch.

Along the coast, the marsh food chain is part of the food chain of the sea. Young fish of many kinds seek food and shelter in the marshes. Other fish that may not enter the marshes also get food from them.

A salt or a brackish marsh produces more food in a year than a farm the same size would. You don't even have to farm it. In fact, a marsh is better off if you leave it alone. The plants and animals of the marsh live —and die —and decay. They become foodstuff this way.

Each time the tide goes out it carries some of the decaying foodstuff with it to waiting shellfish, like mussels, clams, oysters, shrimps, crabs, and lobsters.

Sample Items: Grade 4, Session 3



FOOD CHAIN

For anyone who can see the fishing boats beyond the marshes, the answer to "Who needs marshes?" is: "People need marshes."

People need all kinds of wetlands. They need bogs to explore and enjoy. They need marshes to shelter and feed ducks and geese and muskrats. They need swamps to slow down floods and to keep big storm waves from washing away the land.

People need wetlands. But wetlands could get along nicely without people.

Source: Excerpted from *Wetlands*, by Lewis A. Buck. Reprinted in *Connections*, "Sketches," Grade 4 (New York: Macmillan Publishing Company, 1987), pp. 482–492.

Sample Items: Grade 4, Session 3

ELA-1-E1

The selection says, "In the swamps you might also catch a *glimpse* of wood ducks." What is a *glimpse*?

A. a small group or family
* B. a brief look or sighting
C. a kind of feather
D. a whistling sound or song

ELA-1-E5

What is shown by the "Food Chain" picture near the end of the selection? Explain it in your own words.

Example: The Food Chain picture shows how marshes help to provide food for people. Decaying plants support mosquito larvae, which are eaten by small fish. The small fish are eaten by large fish, which provide food for people.

ELA-7-E3

What is the main purpose of this selection?

* A. to give people information about wetlands
B. to entertain with a story about ducks
C. to persuade people to build more wetlands
D. to explain how to make a wetland

ELA-6-E3

How is this article different from a story, such as "Charlotte's Web"?

A. It has a beginning, a middle, and an ending.
B. The article includes people and animals.
C. It has a title.
* D. The information in the article is true.

ELA-7-E2

What could people do to help protect marshes and other wetlands?

Examples: People could leave them alone, stop using them as dumps, stop filling them with rocks and dirt, and stop covering them up with cement.

Sample Items: Grade 4, Session 3

ELA-7-E4

Give one example of a fact and one example of an opinion from this selection.

Examples:

Fact: "Places where water stands upon the land and grasses grow are *marshes*."

Opinion: "The strangest wetland of all is the *bog*."

SAMPLE TEST ITEMS: Session 4, Proofreading

Directions: The following letter is in rough-draft form. Read the letter, and then answer the questions.

* Please see Appendix C, Released Test Items, for an example of the format of this section of the test.

Louisiana Educational Assessment Program for the 21st Century (LEAP 21)

ELA Assessment Framework
Grade 8

This document provides specifications for the grade 8 English Language Arts assessment. It describes the contents and format for each part of the assessment, the number and types of items, specifications for each standard and benchmark assessed, and sample items to illustrate the assessment of each standard. A general description of the English Language Arts assessments in grades 4, 8, and 10 may be found under "Test Design" at the beginning of this guide.

Session 1: Writing

Session 1 consists of a writing prompt, in response to which students are required to write a composition. Students will be given a minimum of an hour and a half to plan, write, and check their work.

The mode of writing for the composition may be narrative or expository. Directions included with the writing prompt will state the following:

- purpose and focus of the composition
- intended audience
- recommended length of the composition
- important elements that will be considered in evaluation of the composition (e.g., composing, style/audience awareness, sentence formation, usage, mechanics, and spelling)

For ELA-3-M1, legibility is assessed through the scorers' ease of understanding what the student has written. Any legible composition is scored, notwithstanding quality of penmanship. Benchmark ELA-2-M5, "recognizing and applying literary devices," is not assessed by the writing prompt.

Session 1 measures Standards 2 and 3, defined as follows:

Standard 2

Students write competently for a variety of purposes and audiences.

ELA-2-M1	writing a composition that clearly implies a central idea with supporting details in a logical, sequential order
ELA-2-M2	using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing complex compositions
ELA-2-M3	applying the steps of the writing process
ELA-2-M4	using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, logs)
ELA-2-M6	writing as a response to texts and life experiences (e.g., letters, journals, lists)

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

ELA-3-M1	writing legibly
ELA-3-M2	demonstrating use of punctuation (e.g., comma, apostrophe, colon, semicolon, quotation marks, dashes, parentheses), capitalization, and abbreviations
ELA-3-M3	demonstrating standard English structure and usage
ELA-3-M4	demonstrating understanding of the parts of speech to make choices for writing
ELA-3-M5	spelling accurately using strategies and resources (e.g., glossary, dictionary, thesaurus, spell check) when necessary

Content Parameters

Following are examples of content parameters for assessing ELA-3-M2, M3, M4, and M5.

Punctuation

- Use of end punctuation
- Use of commas to separate terms in a series, to separate independent clauses in a compound sentence, to set off direct quotations, between day and year in a date, between city and state, to set off nouns of direct address, after an introductory word or phrase, after the salutation, and after the closing in a friendly letter
- Use of apostrophes with contractions and possessives
- Use of semicolon in a sentence to separate independent clauses
- Use of quotation marks in a direct quotation
- Use of periods with abbreviations

Capitalization

- Capitalizing names and initials of persons, names of places, dates, months, and holidays, titles of respect, proper adjectives, geographical names, streets, cities, states, countries, names of companies, buildings, monuments, titles of books, songs, poems, etc.
- Capitalizing the first word of a sentence, first word of a direct quotation, the pronoun *I*, the salutation and closing of a friendly letter

Sentence Structure

- Complete sentences, fragments, run-ons

Usage

- Subject-verb agreement
- Use of verb tenses
- Adjectives and adverbs (e.g., comparative and superlative; "real/really" or "good/well" except with the word "feel")
- Pronoun-antecedent agreement
- Use of pronoun case
- Avoiding double negatives
- Usage of all parts of speech

Correct spelling of commonly used, grade-appropriate words

SESSION 2: USING INFORMATION RESOURCES

In the second session of the test, students are provided four to six reference materials to use to answer a series of eight multiple-choice and short-answer items requiring use of the material. These reference materials may include:

- Articles (from encyclopedias, magazines, newspapers, textbooks)
- Parts of books (table of contents, index, glossary, bibliography)
- Visual aids (maps, graphs, tables, illustrations, cartoons, schedules, diagrams, flowcharts)
- Computer information (such as a picture of a screen from an online card catalog or magazine index, Internet visuals, keyword search, pull-down menu)

All of the information resources are realistic, grade-appropriate materials that an eighth grader might find in a library and use in preparing a project or report. All of the materials are related in some way to a specific topic or issue.

With the reference materials, students receive a written description of a task, such as gathering information and planning to write a report. Reviewing the materials, finding information, and answering the questions should take no more than forty (40) minutes.

The Using Information Resources session measures Standard 5, as defined by the benchmarks listed below. All items reflect realistic uses of information resources.

Standard 5

Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

ELA-5-M1	recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, microprint, laser discs, hypertext, CD-ROM, pull-down menus, keyword searches, icons, passwords, entry menu features)
ELA-5-M2	locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)
ELA-5-M3	locating, gathering, and selecting information using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics
ELA-5-M5	citing references using various formats (e.g., endnotes, bibliography)
ELA-5-M6	interpreting graphic organizers (e.g., charts/graphs, tables/schedules, diagrams/maps, flowcharts)

SESSION 3: READING AND RESPONDING

Session 3 comprises four reading passages (including at least one fiction, one nonfiction, and one poem). Two or three of the passages provide a basis for students to compare or contrast them. Session 3 includes a variety of types of questions (multiple-choice, short-answer, and essay) measuring the content of Standards 1, 6, and 7. All reading passages are complete and authentic, either previously published work or well-developed text written for the test. Excerpts from longer works may be used if they are complete and fully developed.

Fiction passages (approximately 500–1,000 words) may include short stories, folktales, legends, myths, or drama.

Nonfiction passages (approximately 500–1,000 words) may include newspaper and magazine articles, autobiography, biography, editorials, encyclopedia articles, and transcripts of speeches. If appropriate, the nonfiction selection will include a visual of some kind (e.g., picture, graph, table, flow chart).

The lengths of one fiction and one nonfiction passage fall within respective ranges noted above. The poem and the fourth passage may be shorter than 500 words. The fourth passage may be in any genre or form (e.g., poetry, letter to the editor).

The reading level of each passage is appropriate to the grade. Passages with the highest readability levels are ones that are of high interest and on the shorter side, and/or ones representing examples of authentic literature widely anthologized at this grade level.

Session 3 of the English Language Arts test measures Standards 1, 6, and 7, as defined by the benchmarks cited below. Each standard is measured by a minimum of six (6) multiple-choice and/or short-answer items. The item types may be intermingled for a given selection, taking into consideration the cognitive level of the questions. Session 3 concludes with one essay question related to at least two of the reading passages. Students are given a minimum of an hour and a half to complete this session.

Session 3 consists of twenty (20) multiple-choice items, eight (8) short-answer items, and an essay. At grade 8, across all items in Part 1, the distribution is 30% for Standard 1, 20% for Standard 6, and 50% for Standard 7. The benchmarks designated for assessment for each standard are listed below with specific content parameters for clarification, where needed.

Standard 1

Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

ELA-1-M1	using knowledge of word meaning and developing basic and technical vocabulary using various strategies (e.g., context clues, affixes, etymology, dictionary)
ELA-1-M2	analyzing literary devices (e.g., figurative language, flashback, foreshadowing, dialogue) and story elements (e.g., setting, plot, character, theme, mood) within a selection
ELA-1-M3	reading, comprehending, and responding to written, spoken, and visual texts in extended passages
ELA-1-M4	interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific)

For Benchmark M1, items are closely related to the reading passages and do not test vocabulary in isolation. M1 is tested through multiple-choice questions involving application of grade-appropriate vocabulary (including multiple-meaning and technical words). For items on understanding the meaning of a word from context, clues to proper meaning are found in the sentence itself or in surrounding sentences.

Items measuring M2, M3, and M4 may be short-answer or multiple-choice questions. For M2, types of figurative language may include simile, metaphor, personification, idioms, and imagery.

M3 and M4 may be measured through questions about fiction, nonfiction, visuals included with the text, and/or other types of stimulus material (such as a graphic of a computer screen).

Note: Benchmark M5 (purposes for reading) is not directly assessed on the statewide test because the skill requires teacher observation in one-on-one interaction with students.

Standard 6

Students read, analyze, and respond to literature as a record of life experiences.

ELA-6-M1	identifying, comparing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups
ELA-6-M2	identifying, comparing, and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, biography, autobiography, poetry, fiction, nonfiction, novels, drama)
ELA-6-M3	classifying various genres according to their unique characteristics

Taken as a group, passages represent a variety of literary genres and at least one represents American literature reflecting the experiences and traditions of ethnic group(s) within the United States. Items involve identifying characteristics of the selections and include questions that require comparing and contrasting; items do not simply require students to identify the genre of a given selection. All three benchmarks may be measured by multiple-choice or short-answer questions related to the passages.

Standard 7

Students apply reasoning and problem solving skills to their reading, writing, speaking, listening, viewing, and visually representing.

ELA-7-M1	using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts
ELA-7-M2	problem solving by using reasoning skills, life experiences, accumulated knowledge, and relevant available information
ELA-7-M3	analyzing the effects of an author's purpose and point of view
ELA-7-M4	distinguishing fact from opinion and probability, skimming and scanning for facts, determining cause and effect, inductive and deductive reasoning, generating inquiry, and making connections with real-life situations across texts

All four benchmarks may be measured by multiple-choice or short-answer questions. Items measuring M2 may involve steps in problem solving but do not require resolution. Items for Benchmark M3 do not require identification of author's purpose, but instead focus on the author's point of view.

Note: Any items involving "recognizing literary devices" are tested in connection with ELA-1-M2, which requires students to analyze literary devices, rather than as an example under ELA-7-M1.

SESSION 4: PROOFREADING

In Session 4, students read text of 100–250 words that includes mistakes in sentence formation, usage, mechanics, and spelling. The text may be a letter, a narrative, an editorial, or an expository piece. It includes up to eight numbered, underlined parts. Students answer multiple-choice questions that require choosing the best way to write each underlined part (either by correcting the mistake or by indicating that the underlined part is written correctly as it is). Students are given a minimum of thirty (30) minutes to complete the proofreading section.

Session 4 measures Standard 3, as defined by the benchmarks listed below (except for ELA-3-M1 involving penmanship).

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

ELA-3-M2	demonstrating use of punctuation (e.g., comma, apostrophe, colon, semicolon, quotation marks, dashes, parentheses), capitalization, and abbreviations
ELA-3-M3	demonstrating standard English structure and usage
ELA-3-M4	demonstrating understanding of the parts of speech to make choices for writing
ELA-3-M5	spelling accurately using strategies and resources (e.g., glossary, dictionary, thesaurus, spell check) when necessary

SAMPLE TEST ITEMS: Session 1, Writing

SAMPLE WRITING PROMPT

Sometimes another person can change the way you look at the world. Think of a special person who has had a great influence or important effect on you. The person might be a relative, a friend, a teacher, or perhaps someone you have read or heard about. Write a multi-paragraph composition saying who the person was and how the person changed the way you think, feel, or act.

You might want to begin by jotting down some notes or outlining your ideas. After you choose the person, consider what he or she said, did, or stood for which has made a change in your life. It might have been a single event when you were younger, a long-term influence from someone you have known for many years, or something you learned from the person you chose. Be sure to state who the person is and how he or she has influenced you.

When you write your composition, write it as an explanation for a friend to read. Your composition should be at least 150–200 words long.

- Give specific details, and explain why you think the way you do so that your friend will understand what you mean.
- Be sure to write clearly, and check your composition for correct spelling, punctuation, and grammar.

SAMPLE TEST ITEMS:
Session 2, Using Information Resources

Directions. In this section of the test, you will look at some reference materials and then use these materials to answer some questions. Suppose that you want to write a report on the life of Jelly Roll Morton (1885-1941). Morton was a jazz musician and composer from Louisiana, and he claimed that he invented jazz in 1902.

The reference materials listed below include information about Jelly Roll Morton and the history of jazz:

- Encyclopedia article, "Jazz"
- Entry from biographical dictionary, "Morton, Ferdinand Joseph la Menthe"
- *Jelly Roll Morton*, a biography by John T. Williams (1963): 2-page excerpt, table of contents, index, bibliography
- Computer screen: Magazine Index listing of periodical articles on the history of jazz

Skim through all the information to become familiar with the sources. Remember that these are reference sources, so you should not read every word in each source. Once you have skimmed these sources, answer the questions that follow. Use the information sources to help you answer the questions. As you work through the questions, go back and read the parts that will give you the information you need.

1. Which of these sources would you use to find the titles of recent articles about Jelly Roll Morton and his jazz compositions?
   A. the encyclopedia article
   B. the biographical dictionary
   C. the biography, *Jelly Roll Morton*
* D. the Magazine Index

2. Which information given in the encyclopedia article would be most useful for your report?
* A. how Jelly Roll Morton contributed to the founding of jazz
   B. the description of New Orleans jazz in the early 1900s
   C. how jazz developed from African, European, and American influences
   D. the contributions of W.C. Handy in blues and jazz

Sample Items: Grade 8, Session 2

3. Which pages in the book *Jelly Roll Morton* include information about his jazz band, the Red Hot Peppers? Give the page numbers, and explain how you found them.

   Example: Information about the Red Hot Peppers is on pages 65–71. I found the pages by looking in the index.

4. Suppose you are going to write an outline of your report on the life of Jelly Roll Morton. Write three main topics that would be included in your outline.

   I. Early Life

   II. Development as a Musician

   III. Career

5. Write a sentence that would summarize the main idea of your report.

   Example: Jelly Roll Morton was one of the most influential musicians in the development of jazz.

6. When you complete a report, you need to list the reference sources you used to gather information. Using the models of bibliography entries provided in the resource materials, write a bibliography entry for the book *Jelly Roll Morton*.

   Williams, John T. *Jelly Roll Morton*. NY: [Publisher], 1963.

SAMPLE TEST ITEMS:
Session 3, Reading and Responding

Departure
by Sherwood Anderson

Young George Willard got out of bed at four in the morning. It was April and the young tree leaves were just coming out of their buds. The trees along the residence streets in Winesburg are maple and the seeds are winged. When the wind blows they whirl crazily about, filling the air and making a carpet under foot.

George came downstairs into the hotel office carrying a brown leather bag. His trunk was packed for departure. Since two o'clock he had been awake thinking of the journey he was about to take and wondering what he would find at the end of his journey. The boy who slept in the hotel office lay on a cot by the door. His mouth was open and he snored lustily. George crept past the cot and went out into the silent deserted main street. The east was pink with the dawn and long streaks of light climbed into the sky where a few stars still shone.

Beyond the last house on Trunion Pike in Winesburg there is a great stretch of open fields. The fields are owned by farmers who live in town and drive homeward at evening along Trunion Pike in light creaking wagons. In the fields are planted berries and small fruits. In the late afternoon in the hot summers when the road and the fields are covered with dust, a smoky haze lies over the great flat basin of land. To look across it is like looking out across the sea. In the spring when the land is green the effect is somewhat different. The land becomes a wide green billiard table on which tiny human insects toil up and down.

All through his boyhood and young manhood George Willard had been in the habit of walking on Trunion Pike. He had been in the midst of the great open place on winter nights when it was covered with snow and only the moon looked down at him; he had been there in the fall when bleak winds blew and on summer evenings when the air vibrated with the song of insects. On the April morning he wanted to go there again, to walk again in the silence. He did walk to where the road dipped down by a little stream two miles from town and then turned and walked silently back again. When he got to Main Street clerks were sweeping the sidewalks before the stores. "Hey, you George. How does it feel to be going away?" they asked.

The westbound train leaves Winesburg at seven forty-five in the morning. Tom Little is conductor. His train runs from Cleveland to where it connects with a great trunk line railroad with terminals in Chicago and New York. Tom has what in railroad circles is called an "easy run." Every evening he returns to his family. In the fall and spring he spends his Sundays fishing in Lake Erie. He has a round red face and small blue eyes. He knows the people in the towns along his railroad better than a city man knows the people who live in his apartment building.

George came down the little incline from the New Willard House at seven o'clock. Tom Willard carried his bag. The son had become taller than the father.

On the station platform everyone shook the young man's hand. More than a dozen people waited about. Then they talked of their own affairs. Even Will Henderson, who was lazy and often slept until nine, had got out of bed. George was embarrassed. Gertrude Wilmot, a tall thin woman of fifty who worked in the Winesburg post office, came along the station platform. She had never before paid any attention to George. Now she stopped and put out her hand. In two words she voiced what everyone felt. "Good luck," she said sharply and then turning went on her way.

When the train came into the station George felt relieved. He scampered hurriedly aboard. Helen White came running along Main Street hoping to have a parting word with him, but he had found a seat and did not see her. When the train started Tom Little punched his ticket, grinned and, although he knew George well and knew on what adventure he was just setting out, made no comment. Tom had seen a thousand George Willards go out of their towns to the city. It was a commonplace enough incident with him. In the smoking car there was a man who had just invited Tom to go on a fishing trip to Sandusky Bay. He wanted to accept the invitation and talk over details.

George glanced up and down the car to be sure no one was looking, then took out his pocketbook and counted his money. His mind was occupied with a desire not to appear green. Almost the last words his father had said to him concerned the matter of his behavior when he got to the city. "Be a sharp one," Tom Willard had said. "Keep your eyes on your money. Be awake. That's the ticket. Don't let anyone think you're a greenhorn."

After George counted his money he looked out of the window and was surprised to see that the train was still in Winesburg.

The young man, going out of his town to meet the adventure of life, began to think but did not think of anything very big or dramatic. Things like his mother's death, his departure from Winesburg, the uncertainty of his future life in the city, the serious and larger aspects of his life did not come into his mind.

He thought of little things—Turk Smollet wheeling boards through the main street of his town in the morning, a tall woman, beautifully gowned, who had once stayed overnight at his father's hotel, Butch Wheeler the lamp lighter of Winesburg hurrying through the streets on a summer evening and holding a torch in his hand, Helen White standing by a window in the Winesburg post office and putting a stamp on an envelope.

The young man's mind was carried away by his growing passion for dreams. One looking at him would not have thought him particularly sharp. With the recollection of little things occupying his mind he closed his eyes and leaned back in the car seat. He stayed that way for a long time and when he aroused himself and again looked out of the car window the town of Winesburg had disappeared and his life there had become but a background on which to paint the dreams of his manhood.

Source: "Departure," from *Winesburg, Ohio,* by Sherwood Anderson. Copyright 1960 by Viking Press, Inc. (New York: Viking Press, Inc., 1958.)

Sample Items: Grade 8, Session 3

ELA-1-M1

The story says, "His train runs from Cleveland to where it connects with a great trunk line railroad with *terminals* in Chicago and New York." What are *terminals*?

A. conductors
* B. stations
C. computers
D. large hotels

ELA-1-M2

Give an example of figurative language used by the author to create a visual image of something in the reader's mind. For example, mention words the author uses to compare the town or its land to something totally different. What characteristics are suggested by the comparison the author makes?

For example, the response could indicate the author's comparison of the "great flat basin of land" to the sea, and mention the idea of the land extending out to the horizon just like the sea, or grass waving in the wind looking like waves moving on the surface of the sea.

ELA-6-M2

How can you tell that this selection is fiction and not an essay or nonfiction article?

A. It offers many supporting details.
B. It has a title and a main idea.
C. It uses formal language.
* D. It has characters and plot elements.

ELA-7-M1

Why is George Willard leaving Winesburg?

The response should suggest that George is leaving town to begin the "adventure of life," to make his fortune, to find a new life in the city, or something similar.

Sample Items: Grade 8, Session 3

ELA-7-M2

George's father, Tom Willard, advised him to keep his eyes on his money and not act like a "greenhorn." What problem was Tom Willard most likely concerned about?

Example: He was concerned that his son would not be wise to the ways of the city and someone might somehow take his money from him or take advantage of him.

ELA-7-M3

What is the narrator's view of George Willard?

* A. He thinks that George is filled with dreams but is not overly smart.
B. The narrator believes that George will be a great success in the city.
C. He thinks that George is a fool for leaving Winesburg.
D. The narrator feels that George is totally unprepared for life in the city.

ELA-7-M4

Why did so many people go down to the train station to see George leave? Use information from the passage to support your answer.

The response should suggest that they wanted to wish him well or wish him good luck in his journey, and mention that a young man going off to the city was not a commonplace event in Winesburg.

from ***I Know Why the Caged Bird Sings***
by Maya Angelou

When I was three and Bailey four, we had arrived in the musty little town, wearing tags on our wrists which instructed—"To Whom It May Concern"—that we were Marguerite and Bailey Johnson Jr., from Long Beach, California, en route to Stamps, Arkansas, c/o Mrs. Annie Henderson.

Our parents had decided to put an end to their calamitous marriage, and Father shipped us home to his mother. A porter had been charged with our welfare—he got off the train the next day in Arizona—and our tickets were pinned to my brother's inside coat pocket.

I don't remember much of the trip, but after we reached the segregated southern part of the journey, things must have looked up. Negro passengers, who always traveled with loaded lunch boxes, felt sorry for "the poor little motherless darlings" and plied us with cold fried chicken and potato salad.

Years later I discovered that the United States had been crossed thousands of times by frightened Black children traveling alone to their newly affluent parents in Northern cities, or back to grandmothers in Southern towns when the urban North reneged on its economic promises.

The town reacted to us as its inhabitants had reacted to all things new before our coming. It regarded us a while without curiosity but with caution, and after we were seen to be harmless (and children) it closed in around us, as a real mother embraces a stranger's child. Warmly, but not too familiarly.

We lived with our grandmother and uncle in the rear of the Store (it was always spoken of with a capital *s*), which she had owned some twenty-five years.

Early in the century, Momma (we soon stopped calling her Grandmother) sold lunches to the sawmen in the lumberyard (east Stamps) and the seedmen at the cotton gin (west Stamps). Her crisp meat pies and cool lemonade, when joined to her miraculous ability to be in two places at the same time, assured her business success. From being a mobile lunch counter, she set up a stand between the two points of fiscal interest and supplied the workers' needs for a few years. Then she had the Store built in the heart of the Negro area. Over the years it became the lay center of activities in town. On Saturdays, barbers sat their customers in the shade on the porch of the Store, and troubadours on their ceaseless crawlings through the South leaned across its benches and sang their sad songs of The Brazos while they played juice harps and cigar-box guitars.

Sample Items: Grade 8, Session 3

The formal name of the store was the Wm. Johnson General Merchandise Store. Customers could find food staples, a good variety of colored thread, mash for hogs, corn for chickens, coal oil for lamps, light bulbs for the wealthy, shoestrings, hair dressing, balloons, and flowers seeds. Anything not visible had only to be ordered.

Until we became familiar enough to belong to the Store and it to us, we were locked up in a Fun House of Things where the attendant had gone home for life.

Source: from *I Know Why the Caged Bird Sings*, by Maya Angelou (New York: Bantam Books, 1971), pp. 3–5.

ELA-7-M1

What is this selection mostly about?

Example: It is mainly about the experiences of the author and her brother when they moved to Stamps, Arkansas to live with their grandmother.

ELA-1-M4

Suppose you had to travel somewhere by yourself. Explain how you think you would feel if you were Marguerite or Bailey on the trip to Stamps.

The response should describe how the student would feel in this situation; for example, frightened about traveling without an adult, hurt that my parents had sent me away, afraid that I would get lost, fearful of what the place or people would be like when I got there.

ELA-6-M3

What feature of the selection **most** suggests that it is nonfiction?

A. It takes place in the past.
B. It has a beginning, a middle, and an ending.
* C. It gives an account of a time in the narrator's life.
D. It contains colorful language and dialogue.

Sample Items: Grade 8, Session 3

Lineage

My grandmothers were strong.
They followed plows and bent to toil.
They moved through fields sowing seed.
They touched earth and grain grew.
They were full of sturdiness and singing.
My grandmothers were strong.

My grandmothers are full of memories
Smelling of soap and onions and wet clay
With veins rolling roughly over quick hands
They have many clean words to say.
My grandmothers were strong.
Why am I not as they?

— Margaret Walker

[from *For My People*, copyright 1942, by Margaret Walker Alexander.]

ELA-7-M1

What is the speaker of this poem trying to convey about her grandmothers? Summarize the speaker's opinion of her grandmothers, and give examples from the poem to support the opinion.

Example: She seems to feel that they were stronger than she is. She describes them as powerful or superhuman ("They touched earth and grain grew"), sturdy, full of "singing," and a source of many memories. She thinks of her grandmothers as competent and self-confident and wonders why she is not like them.

Sample Essay Topic for Grade 8, Session 3

Think about how the women of earlier generations are portrayed, considering Marguerite's grandmother in *I Know Why the Caged Bird Sings* and the grandmothers in the poem "Lineage." Write an essay of at least 100–150 words describing these women of earlier generations and what they were like. Use examples from the two selections to support your ideas.

*SAMPLE TEST ITEMS: Session 4, Proofreading**

Directions: The essay below is a rough draft of a student's report. Read the essay, and answer the questions.

* Please refer to Appendix C, Released Test Items, for an example of the format of this section of the test.

GRADUATION EXIT EXAMINATION FOR THE 21st CENTURY (GEE 21):

ELA ASSESSMENT FRAMEWORK GRADE 10

This document provides specifications for the grade 10 English Language Arts assessment. It describes the contents and format for each part of the assessment, the number and types of items, specifications for each standard and benchmark assessed, and sample items to illustrate the assessment of each standard. A general description of the English Language Arts assessments in grades 4, 8, and 10 may be found under "Test Design" at the beginning of this guide.

SESSION 1: WRITING

Session 1 consists of a writing prompt, in response to which students are required to write a composition. Students are given a minimum of an hour and a half to plan, write, and check their work.

The mode of writing for the composition may be expository or persuasive. Directions included with the writing prompt state the following:

- purpose and focus of the composition
- intended audience
- recommended length of the composition
- important elements that will be considered in evaluation of the composition (e.g., composing, style/audience awareness, sentence formation, usage, mechanics, and spelling)

For ELA-3-H1, legibility is assessed through the scorers' ease of understanding what the student has written. Any legible composition is scored notwithstanding quality of penmanship. Benchmark ELA-2-H5, "recognizing and applying literary devices," is not assessed by the writing prompt.

Session 1 measures Standards 2 and 3 as defined below.

Standard 2

Students write competently for a variety of purposes and audiences.

ELA-2-H1	writing a composition of complexity that clearly implies a central idea with supporting details in a logical, sequential order
ELA-2-H2	using language, concepts, and ideas that show an awareness of an intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing complex compositions
ELA-2-H3	applying the steps of the writing process, emphasizing revising and editing in final drafts
ELA-2-H4	using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, editorials, critical analyses, logs)
ELA-2-H6	writing as a response to texts and life experiences (e.g., technical writing, resumes)

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

ELA-3-H1	writing legibly
ELA-3-H2	using the grammatical and mechanical conventions of standard English
ELA-3-H3	spelling accurately using strategies and resources (e.g., glossary, dictionary, thesaurus, spell check) when necessary

Content Parameters

Following are examples of content parameters for assessing ELA-3-H2 and H3.

Punctuation

- Use of commas to separate terms in a series, to separate independent clauses in a compound sentence, to set off direct quotations, between day and year in a date, between city and state, to set off nouns of direct address, after an introductory word or phrase, to set off an appositive or parenthetical phrase, after the salutation, and after the closing in a friendly letter
- Use of semicolon in a sentence to separate independent clauses
- Use of quotation marks in a direct quotation and to set off the titles of short works (poems, stories, songs, etc.)
- Use of end punctuation
- Use of periods with abbreviations
- Use of apostrophes with contractions and possessives
- Use of colon preceding a list and after the salutation in a business letter

Capitalization

- Capitalizing names and initials of persons, names of places, days, months, and holidays, titles of respect, proper adjectives, geographical names, streets, cities, states, countries, continents, names of companies, buildings, monuments, names of political and ethnic groups, religions, titles of books, songs, poems, etc.
- Capitalizing the first word of a sentence, first word of a direct quotation, the pronoun "I," the salutation and closing of a friendly or business letter

Sentence Structure

- Complete sentences, fragments, run-ons

Usage

- Subject-verb agreement
- Use of verb tenses
- Pronoun-antecedent agreement
- Use of pronoun case
- Adjectives and adverbs (e.g., comparative and superlative; "real/really" or "good/well" except with the word "feel")
- Avoiding double negatives
- Usage of all parts of speech

Correct spelling of commonly used, grade-appropriate words

SESSION 2: USING INFORMATION RESOURCES

In the second session of the test, students are provided four to six reference materials to use to answer five multiple-choice questions and two short-answer questions. These reference materials may include:

- Articles (from encyclopedias, magazines, newspapers, textbooks)
- Parts of books (table of contents, index, glossary, bibliography)
- Visual aids (maps, graphs, tables, charts, illustrations, cartoons, schedules, diagrams, flow charts)
- Computer information (such as a picture of a screen from an online card catalog or magazine index, Internet visuals, keyword search, pull-down menu)

Two of the reference materials are texts for students to read or skim; the other reference sources represent a variety of materials, including visuals. All of the information resources are realistic, grade-appropriate materials that a tenth grader might find in a library and use in preparing a project or report. All of the materials are related in some way to a specific topic or issue.

With the reference materials, students receive a written description of a task, such as gathering information and planning to write a report. Reviewing the materials, finding information, and answering the questions should take no more than forty (40) minutes.

The Using Information Resources session measures Standard 5, as defined by the benchmarks listed below. All items reflect realistic uses of information resources.

Standard 5

Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

ELA-5-H1	recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, citations, endnotes, bibliographic references, microprint, laser discs, hypertext, CD-ROM, keyword searches, bulletin boards, e-mail)
ELA-5-H2	locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)
ELA-5-H3	accessing information and conducting research using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics
ELA-5-H5	citing references using various formats (e.g., parenthetical citations, endnotes, bibliography)
ELA-5-H6	interpreting graphic organizers (e.g., charts graphs, tables schedules, diagrams maps, organizational charts flow charts)

SESSION 3: READING AND RESPONDING

Session 3 comprises four reading passages (e.g., fiction, nonfiction, and poetry). Two or three of the passages provide a basis for students to compare or contrast them. Session 3 includes a variety of types of questions (multiple-choice, short-answer, and essay) measuring the content of Standards 1, 6, and 7. All reading passages are complete and authentic, either previously published work or well-developed text written for the test. Excerpts from longer works may be used if they are complete and fully developed.

Fiction passages (approximately 600–1,500 words) may include short stories, folktales, legends, myths, or drama.

Nonfiction passages (approximately 600–1,500 words) may include newspaper and magazine articles, autobiography, biography, editorials, encyclopedia articles, transcripts of speeches, and articles from manuals or technical journals. If appropriate, the nonfiction passage may include a visual of some kind (e.g., picture, graph, table, flow chart).

The lengths of one fiction and one nonfiction passage will fall within respective ranges noted above. The remaining two passages may be in any genre or form (e.g., poetry, letter to the editor) and may be shorter than 600 words.

The reading level of each passage is appropriate to the grade. Passages with the highest readability levels are ones that are of high interest and on the shorter side, and/or ones representing examples of authentic literature widely anthologized at this grade level. Readability levels are representative of bona fide adult literature (e.g., excerpts from contemporary or classic literature) or real-life text (e.g., newspaper or magazine articles).

Session 3 of the English Language Arts test measures Standards 1, 6, and 7, as defined by the benchmarks cited below. Each standard is measured by a minimum of six (6) multiple-choice and/or short-answer items. The item types may be intermingled for a given selection, taking into consideration the cognitive level of the questions. Session 3 concludes with one essay question related to at least two of the reading passages. Students are given a minimum of an hour and a half to complete this session.

Session 3 consists of twenty (20) multiple-choice items, eight (8) short-answer items, and an essay. At grade 10, across all items in Session 3, the distribution is 30% for Standard 1, 20% for Standard 6, and 50% for Standard 7. The benchmarks designated for assessment for each standard are listed below with specific content parameters for clarification, where needed.

Standard 1

Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

ELA-1-H1 using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (e.g., context clues, affixes, etymology, dictionary, thesaurus)

ELA-1-H2 analyzing the effects of complex literary devices (e.g., figurative language, flashback, foreshadowing, dialogue, irony) and complex elements (e.g., setting, plot, character, theme, mood, style) on a selection

ELA-1-H3 reading, comprehending, and responding to extended, complex written, spoken, and visual texts

ELA-1-H4 interpreting complex texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific)

Items for Benchmark H1 do not assess vocabulary in isolation; vocabulary is closely related to the reading passages. H1 is tested through multiple-choice questions involving application of grade-appropriate vocabulary (including multiple-meaning and technical words). For items on understanding the meaning of a word from context, clues to proper meaning are found in the sentence itself or in surrounding sentences.

Items measuring Benchmarks H2, H3, and H4 also are closely related to the reading passages and may include both multiple-choice and short-answer questions. H2, H3, and H4 may also be measured in the essay question.

Note: Benchmark H5 (purposes for reading) is not directly assessed on the statewide test because the skill requires teacher observation in one-on-one interaction with students.

Standard 6

Students read, analyze, and respond to literature as a record of life experiences.

ELA-6-H1 identifying, analyzing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups

ELA-6-H2 analyzing distinctive elements (e.g., recurrent themes, historical significance, literary techniques) of ancient, American, British, and world literature

ELA-6-H3 identifying, analyzing, and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, poetry, fiction, biography, autobiography, nonfiction, novels, drama, epic)

ELA-6-H4 analyzing various genres as records of life experiences

Taken as a group, passages represent a variety of literary genres and at least one represents American literature reflecting the experiences and traditions of ethnic group(s) within the United States. Items involve identifying characteristics of the literature selections and include questions that require comparing and contrasting; items do not simply require students to identify the genre of a given selection. All four benchmarks may be measured by multiple-choice or short-answer questions related to literature selections.

Standard 7

Students apply reasoning and problem solving skills to their reading, writing, speaking, listening, viewing, and visually representing.

ELA-7-H1	using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts
ELA-7-H2	problem solving by analyzing, prioritizing, categorizing, and evaluating; incorporating life experiences; and using available information
ELA-7-H3	analyzing the effects of an author's life, culture, and philosophical assumptions and an author's purpose and point of view
ELA-7-H4	distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations across texts

H1-H4 is assessed through multiple-choice or short-answer questions and may be reflected in the essay question. Items for Benchmark H3 do not require identification of author's purpose, but instead focus on the author's point of view.

Note: Any items involving "recognizing literary devices" are tested in connection with ELA-1-H2, which requires students to analyze the effects of literary devices, rather than as an example under ELA-7-H1.

SESSION 4, PROOFREADING

On Session 4, students read a text of 100–250 words that includes mistakes in grammar, usage, capitalization, punctuation, and spelling. The text may be a letter, a narrative, an editorial, or an expository piece. It includes up to eight numbered, underlined parts. Students answer multiple-choice questions that require choosing the best way to write each underlined part (either by correcting the mistake or by indicating that the underlined part is written correctly as it is). Students are given a minimum of thirty (30) minutes to complete the proofreading section.

The proofreading section measures Standard 3, as defined by the benchmarks listed below (except for ELA-3-H1 involving penmanship).

Standard 3

Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

ELA-3-H2	using the grammatical and mechanical conventions of standard English
ELA-3-H3	spelling accurately using strategies and resources (e.g., glossary, dictionary, thesaurus, spell check) when necessary

SAMPLE TEST ITEMS: Session 1, Writing

SAMPLE WRITING PROMPT

Suppose that the school board for your town has just announced that the school budget for next year will be cut. There will be no money for elective courses, which are courses that may appeal to many students but are not required for graduation.

Think about the elective courses offered in your school and your opinion about their value or importance to you and other students. Do you agree or disagree with the school board's decision to save money by eliminating elective courses rather than by some other type of budget cut? Write a multi-paragraph persuasive composition explaining your opinion and arguing for or against the school board's decision.

Write your composition in the form of an editorial for the school newspaper or a local newspaper. Give supporting details and logical reasons to support your opinion. For example, cite specific courses saying why they are important or unimportant relative to other things the school board must pay for (such as athletics or other extracurricular activities).

You might want to begin by jotting down some notes or outlining your ideas. Then write an editorial of at least 250–300 words for an audience of students, parents, and administrators.

- Give specific reasons that you either agree or disagree with the school board's decision.
- Be as persuasive as possible. Be sure to write clearly, and check your work for correct spelling, punctuation, and grammar.

SAMPLE TEST ITEMS:
Session 2, Using Information Resources

Directions. In this section of the test, you will look at some reference materials and then use these materials to answer some questions. Suppose that you want to write a report on the political career of Huey P. Long (1893–1935). Long was the Governor of Louisiana from 1928–1931 and a U.S. Senator from 1932–1935.

The reference materials listed below include information resources about Huey Long and the history of Louisiana:

- Encyclopedia article, "Long, Huey Pierce"
- Entry from biographical dictionary, "Long, Huey Pierce"
- *Huey Long, the Kingfish*, a biography by Jackson Miller (1982): 2-page excerpt, table of contents, index, bibliography
- Computer screen: Magazine Index listing of periodical articles on politics in Louisiana

Skim through all of this information to become familiar with the sources. Remember that these are reference sources, so you should not read every word in each source. Once you have skimmed these sources, answer the questions that follow. Use the information sources to help you answer the questions. As you work through the questions, go back and read the parts that will give you the information you need.

1. Which of these sources should you use to find the titles of recent articles about Huey P. Long and his career?
   A. the encyclopedia article
   B. the biographical dictionary
   C. the biography, *Huey Long, the Kingfish*
   * D. the Magazine Index

2. Which information given in the encyclopedia article would be most useful for your report?
   * A. the description of Huey Long's public works programs in Louisiana
   B. the description of Huey Long's brother, Earl Long, who was also a governor
   C. how Huey Long was assassinated in 1935
   D. how Huey Long got the nickname, "The Kingfish"

Sample Items: Grade 10, Session 2

3. Which pages in the book *Huey Long, the Kingfish* include information about his "Share-the-Wealth" program? Give the page numbers and explain how you found them.

   Example: Information about the "Share-the-Wealth" program is on pages 165-172. I found the pages by looking in the index.

4. Suppose you are going to write an outline of your report on the political career of Huey P. Long. Write three main topics that would be included in your outline.

   Example:

   I. Early Political Career

   II. Governor Long

   III. Senator Long

5. Write a topic sentence that you might use to begin your report.

   Example: The political career of Huey P. Long, known as "the Kingfish," is one of the most colorful and controversial stories in Louisiana's history.

6. When you complete a report, you need to list the reference sources you used to gather information. Write a bibliography entry for the book *Huey Long, the Kingfish*.

   Miller, Jackson. *Huey Long, the Kingfish*. NY: [Publisher], 1982.

SAMPLE TEST ITEMS:
Session 3, Reading and Responding

from ***The Kitchen God's Wife***
by Amy Tan

My mother is standing outside the house when we return.

"I tried to chase you, but you were too fast," she says as soon as I get out of the car." And then I knew you would remember and come back." Tessa and Cleo are already racing up the stairs.

"Remember what?"

"Grand Auntie's farewell gift. Remember? Two, three days ago I told you not to forget. Yesterday I said, Don't forget. You forgot?"

"No, no," I say. "Where is it?"

"In back, in the laundry room," she says. "Very heavy, though. Better ask your husband to carry it." I can just imagine what it must be: the old vinyl ottoman Grand Auntie used to rest her feet on, or perhaps the set of chip-proof Melmac dishes. As we wait for Phil to come back with the girls, my mother hands me a cup of tea, waving off my protests. "Already made. If you can't drink it, I only have to throw it away."

I take a few quick sips. "This is really good." And I mean it. I have never tasted tea like this. It is smooth, pungent, and instantly addicting.

"This is from Grand Auntie," my mother explains. "A few years ago she bought it for herself. One hundred dollars a pound."

"You're kidding." I take another sip. It tastes even better.

"She told me, 'If I buy myself the cheap tea, then I am saying my whole life has not been worth something better.' So she decided to buy herself the best tea, so she could drink it and feel like a rich person inside."

I laugh.

My mother looks encouraged by my laughter. "But then she thought, 'If I buy just a little, then I am saying my lifetime is almost over.' So she bought enough tea for another lifetime. Three pounds! Can you imagine?"

"That's three hundred dollars!" I exclaim. Grand Auntie was the most frugal person I knew. "Remember how she used to keep all the boxes of See's candies we gave her for Christmas, telling us they were too good to eat? And then one year, she gave a box back to us for Thanksgiving or something. Only it was so old—"

My mother was nodding, already laughing.

"—all the candies were white with mold!"

"Bugs, too!" my mother adds.

"So she left you the tea in her will?" I say.

"Already gave it to me a few months ago. She was thinking she was going to die soon. She didn't say, but she started to give things way, good things, not just junk. And one time we were visiting, drinking tea. I said, "Ah, good tea!" same as always. This time, Grand Auntie went to her kitchen, brought back the tea. She told me, '*Syau ning*, you take this tea now.' That's what she called me, *syau ning*, 'little person,' from the old days when we first knew each other.

"I said, 'No, no! I wasn't saying this to hint.' And she said, '*Syau ning*, you take this now so I can see how happy you are to receive it while I am still alive. Some things can't wait until I'm dead.' How could I refuse? Of course, every time I came to visit, I brought back her tea."

Phil returns with Cleo, Tessa is right behind. And now I am actually sorry we have to leave.

"We better hit the road," says Phil. I put the teacup down.

"Don't forget," my mother says to Phil. "Grand Auntie's present in the laundry room."

"A present?" Cleo says. "Do I have a present too?"

Phil throws me a look of surprise.

"Remember?" I lie. "I told you—what Grand Auntie left us in her will."

He shrugs, and we all follow my mother to the back.

"Of course it's just old things," says my mother. She turns on the light, and then I see it, sitting on the clothes dryer. It is the altar for Grand Auntie's good-luck god, the Chinese creche.

"Wow!" Tessa exclaims. "A Chinese dollhouse."

"I can't see! I can't see!" Cleo says, and Phil lifts the altar off the dryer and carries it into the kitchen.

The altar is about the size of a small upturned drawer, painted in red lacquer. In a way, it resembles a miniature stage for a Chinese play. There are two ornate columns in front, as well as two ceremonial electric candles made out of gold and red plastic and topped by red Christmas tree bulbs for flames. Running down the sides are wooden panels decorated with gold Chinese characters.

"What does that say?" I ask my mother.

She traces her finger down one, then the other. "*Jye shiang ru yi*. This first word is 'luck,' this other is another kind of luck, and these two mean 'all that you wish.' All kinds of luck, all that you wish."

"And who is this on the inside, this man in the picture frame?" The picture is almost cartoonlike. The man is rather large and is seated in regal splendor, holding a quill in one hand, a tablet in the other. He has two long whiskers, shaped like smooth, tapered black whips.

"Oh, this we call Kitchen God. To my way of thinking, he was not too important. Not like Buddha, not like Kwan Yin, goddess of mercy—not that high level, not even the same level as the Money God. Maybe he was like a store manager, important, but still many, many bosses above him."

Sample Items: Grade 10, Session 3

Phil chuckles at my mother's Americanized explanation of the hierarchy of Chinese deities. I wonder if that's how she really thinks of them, or if she's used this metaphor for our benefit.

"What's a kitchen god?" says Tessa. "Can I have one?"

"He is only a story," answers my mother.

Source: from *The Kitchen God's Wife,* by Amy Tan. New York: Ivy Books, Published by Ballantine Books, a division of Random House, Inc., 1991, p. 57-59. Copyright 1991 by Amy Tan.

ELA-1-H1

The selection says, "Grand Auntie was the most *frugal* person I knew." What does the word *frugal* mean in this context?

A. able to predict the future; having foresight
B. irritating; bothersome
* C. economical in spending; not wasteful
D. generous; unselfish

ELA-1-H2

What does the dialogue in this selection suggest about how the narrator and her mother felt toward Grand Auntie?

* A. They remembered her fondly but also found her odd ways amusing.
B. They were deeply saddened by her passing away.
C. They never respected Grand Auntie and were glad that she was gone.
D. They felt that they were finally free from the many obligations that Grand Auntie had imposed on them.

ELA-1-H3

When Phil returns with the two girls, why does the narrator feel, "And now I am actually sorry that we have to leave"?

The response should suggest that the narrator feels close to her mother or had been enjoying her company and does not want the moment to end.

Sample Items: Grade 10, Session 3

ELA-6-H2

What aspect of this selection best represents a common theme of contemporary American literature?

* A. The story reveals cultural differences between people born in America and immigrants from other countries who gradually become Americanized.

B. It explores the reactions among family members who receive a farewell gift from someone who has died recently.

C. The story suggests the idea that figures who represent gods and goddesses in the myths of other cultures are business people in America.

D. It compares the customs and traditions of today's society with those of American society one hundred years ago.

ELA-6-H3

How is a story such as this selection different from an essay or nonfiction article?

A. It has a beginning, a middle, and an ending.

B. It has a title and a main idea.

C. It uses formal language.

* D. It has characters and dialogue.

ELA-6-H1

How is the narrator of this story different from her mother in her understanding and appreciation of Chinese culture? Give at least two examples from the story to support your ideas.

Example: The narrator seems more Americanized than her mother. She speaks standard American English, while her mother speaks an idiomatic English that suggests it is not her native language. Unlike her mother, the narrator cannot read the Chinese characters on the altar, and she does not recognize the figure of the Kitchen God.

Summer Reading

by Michael Dorris

When I was fourteen, I earned money in the summer by mowing lawns, and within a few weeks I had built up a regular clientele. I got to know people by the flowers they planted that I had to remember not to cut down, by the things they lost in the grass or stuck in the ground on purpose. I reached the point with most of them when I knew in advance what complaint was about to be spoken, which particular request was most important. And I learned something about the measure of my neighbors by their preferred method of payment: by the job, by the month—or not at all.

Mr. Ballou fell into the last category, and he always had a reason why. On one day he had no change for a fifty, on another he was flat out of checks, on another, he was simply out when I knocked on his door. Still, except for the money part, he was a nice enough old guy, always waving or tipping his hat when he'd see me from a distance. I figured him for a thin retirement check, maybe a work-related injury that kept him from doing his own yard work. Sure, I kept a running total, but I didn't worry about the amount too much. Grass was grass, and the little that Mr. Ballou's property comprised didn't take long to trim.

Then, one late afternoon in mid-July, the hottest time of the year, I was walking by his house and he opened the door, motioned me to come inside. The hall was cool, shaded, and it took my eyes a minute to adjust to the muted light.

"I owe you," Mr. Ballou began, "but . . ."

I thought I'd save him the trouble of thinking up a new excuse. "No problem. Don't worry about it."

"The bank made a mistake in my account," he continued, ignoring my words. "It will be cleared up in a day or two. But in the meantime I thought perhaps you could choose one or two volumes for a down payment."

He gestured toward the walls and I saw that books were stacked everywhere. It was like a library, except with no order to the arrangement.

"Take your time," Mr. Ballou encouraged. "Read, borrow, keep. Find something you like. What do you read?"

"I don't know." And I didn't. I generally read what was in front of me, what I could snag from the paperback rack at the drugstore, what I found at the library, magazines, the back of cereal boxes, comics. The idea of consciously seeking out a special title was new to me, but, I realized, not without appeal—so I browsed through the piles of books.

"You actually read all of these?"

"This isn't much," Mr. Ballou said. "This is nothing, just what I've kept, the ones worth looking at a second time."

"Pick for me, then."

He raised his eyebrows, cocked his head, regarded me appraisingly as though measuring me for a suit. After a moment, he nodded, searching through a stack, and handed me a dark red hard-bound book, fairly thick.

Sample Items: Grade 10, Session 3

"*The Last of the Just,*" I read. "By André Schwarz-Bart. What's it about?"

"You tell me," he said. "Next week."

I started after supper, sitting outdoors on an uncomfortable kitchen chair. Within a few pages, the yard, the summer, disappeared, the bright oblivion of adolescence temporarily lifted, and I was plunged into the aching tragedy of the Holocaust, the extraordinary clash of good, represented by one decent man, and evil. Translated from French, the language was elegant, simple, overwhelming. When the evening light finally failed I moved inside, read all through the night.

To this day, thirty years later, I vividly remember the experience. It was my first voluntary encounter with world literature, and I was stunned by the undiluted power a novel could contain. I lacked the vocabulary, however, to translate my feelings into words, so the next week, when Mr. Ballou asked, "Well?" I only replied, "It was good."

"Keep it then," he said. "Shall I suggest another?"

I nodded, and was presented with the paperback edition of Margaret Mead's *Coming of Age in Samoa.*

To make two long stories short, Mr. Ballou never paid me a dime for cutting his grass that year or the next, but for fifteen years I taught anthropology at Dartmouth College. Summer reading was not the innocent pastime I had assumed it to be, not a breezy, instantly forgettable escape in a hammock (though I've enjoyed many of those, too). A book, if it arrives before you at the right moment, in the proper season, at a point of intermission in the daily business of things, will change the course of all that follows.

Source: "Summer Reading" in *Paper Trail*, by Michael Dorris, pages 282–285. Harper Perennial, a division of Harper Collins Publishers, Inc., 1995. Copyright 1994 by Michael Dorris.

ELA-7-H2

During the summer described in this selection, what was the author's problem with Mr. Ballou, and how was it solved?

Example:

The author's problem was that he cut Mr. Ballou's lawn every week but was never paid for his work. Mr. Ballou solved the problem by giving the boy books instead.

Sample Items: Grade 10, Session 3

ELA-7-H1

How did reading the books given to him by Mr. Ballou affect the author and alter his life?

Example: The books revealed to him the power of a novel, the pleasures of reading by personal choice, and the pleasures of world literature. Reading the book by Margaret Mead, who was an anthropologist, led him to a teaching career in anthropology.

ELA-7-H3

Which sentence best describes the author's view of books?

A. Books are especially important to people in the business world.
B. Books are the most important things in the world, more important even than people.
* C. Reading a certain book at the right time can influence your choices decision, and views of the world.
D. The answer to every question you will ever have can be found in books.

ELA-7-H4

Which of the following sentences from the selection represents an opinion, rather than a fact?

A. "I generally read what was in front of me, what I could snag from the paperback rack at the drugstore . . ."
B. "When the evening light finally failed I moved inside, read all through the night."
C. "When I was fourteen, I earned money in the summer by mowing lawns . . ."
* D. "Still, except for the money part, he was a nice enough old guy . . ."

Sample Items: Grade 10, Session 3

Birdfoot's Grampa

The old man
must have stopped our car
two dozen times to climb out
and gather into his hands
the small toads blinded
by our lights and leaping,
live drops of rain.

The rain was falling,
a mist about his white hair
and I kept saying
you can't save them all
accept it, get back in
we've got places to go.

But, leathery hands full
of wet brown life
knee deep in the summer
roadside grass,
he just smiled and said
they have places to go to
too

— Joseph Bruchac

(from *Growing Up Native American: An Anthology*, ed., by Patricia Riley. New York: William Morrow and Company, Inc., 1993, p. 246.)

ELA-1-H4

In this poem, what lesson does the "old man" teach?

The response should suggest an appropriate lesson, such as, we should respect and care for all living things; or, nothing in our busy lives filled with responsibilities and obligations is more important than caring for nature.

Sample Essay for Grade 10, Session 3

ESSAY

Think about the three selections you have read: the excerpt from *The Kitchen God's Wife*, "Summer Reading," and the poem "Birdfoot's Grampa." All three selections concern the relationship between members of younger and older generations. Write an essay of 150-200 words describing the relationships in these selections and explaining what the younger person gains from the relationship in each situation. Use details and examples from the selections to support your ideas.

SAMPLE TEST ITEMS: Session 4, Proofreading

Directions: Maria wrote this letter and has asked you to help her revise and edit it. Read the letter carefully, and choose the best way to revise each underlined part of the letter. If the part is correct the way it is written, choose answer D, "no error."

February 5, 1998

Best Bag Company
1250 Harbor Road
New London, CT 06141

Dear Sirs[1]

I am returning the book bags I ordered from your company. They are not made very good so[2] I do not want to except them.[3] Each of the bags are badly sewn[4] and the material is very flimsy. They aren't sturdy enough to carry my books for very long because their[5] made so poorly.

Your ad didn't say nothing[6] about a money-back guarantee[7], but I am requesting a refund. Please send a check in the amount of $39.90 to myself[8] at the address on the enclosed receipt. Otherwise, please advise me if your company cannot honor my request. Thank you for your attention.

Yours truly,

Maria Escobar

Sample Items, Grade 10, Session 4

1. A. Dear Sirs,
   B. Dear sirs:
* C. Dear Sirs:
   D. no error

2. A. very good, so
   B. very good, therefore
* C. very well, so
   D. no error

3. A. excecpt them
   B. accept it
* C. accept them
   D. no error

4. A. are badly sewed
* B. is badly sewn
   C. is badly sewed
   D. no error

5. *A. they're
   B. there
   C. they's
   D. no error

6. A. not say anything
   B. did'nt say nothing
* C. said nothing
   D. no error

7. A. guaranty
   B. gaurantee
   C. garantee
* D. no error

8. A. me myself
* B. me
   C. I
   D. no error

Louisiana Educational Assessment Program for the 21st Century (LEAP 21)

AND

Graduation Exit Examination for the 21st Century (GEE 21)

Test Administration Schedule

School Year	Criterion-Referenced Tests	Norm-Referenced Tests	LEAP Alternate Assessment (LAA)
2000–2001	Grades 4 & 8 (LEAP 21): English, Mathematics, Science, Social Studies Grade 10 (GEE 21): English, Mathematics	Grades 3, 5, 6, 7: *Iowa Tests of Basic Skills* (ITBS) Grade 9: *Iowa Tests of Educational Development* (ITED)	Students with disabilities who are in grades 3, 4, 5, 6, 7, 8 or in the 1st, 3rd, and exit year of high school (These students must have met the LAA Participation Criteria and are working toward a Certificate of Achievement.)
2001–2002 and beyond	Grades 4 & 8 (LEAP 21): English, Mathematics, Science, Social Studies Grade 10 (GEE 21): English, Mathematics Grade 11 (GEE 21): Science, Social Studies	Grades 3, 5, 6, 7: *Iowa Tests of Basic Skills* (ITBS) Grade 9: *Iowa Tests of Educational Development* (ITED)	Students with disabilities who are in grades 3, 4, 5, 6, 7, 8 or in the 1st, 3rd, and exit year of high school (These students must have met the LAA Participation Criteria and are working toward a Certificate of Achievement.)

STANDARDS AND BENCHMARK STATEMENTS, ACROSS GRADES

Standard 1: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

K–4		5–8		9–12	
ELA-1-E1	Gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, cross-checking), evidenced by reading behaviors while using the cuing systems (e.g., phonics, sentence structure, meaning)	ELA-1-M1	Using knowledge of word meaning and developing basic and technical vocabulary using various strategies (e.g., context clues, affixes, etymology, dictionary)	ELA-1-H1	Using knowledge of word meaning and extending basic and technical vocabulary, employing a variety of strategies (e.g., context clues, affixes, etymology, dictionary, thesaurus)
ELA-1-E2	Using the conventions of print (e.g., left-to-right directionality, top-to-bottom, one-to-one matching)	ELA-1-M2	Analyzing literary devices (e.g., figurative language, flashback, foreshadowing, dialogue) and story elements (e.g., setting, plot, character, theme, mood) within a selection	ELA-1-H2	Analyzing the effects of complex literary devices (e.g., figurative language, flashback, foreshadowing, dialogue, irony) and complex elements (e.g., setting, plot, character, theme, mood, style) on a selection

Standard 1 (continued)

K–4		5–8		9–12	
ELA-1-E3	Adjusting speed of reading to suit the difficulty of materials and the purpose for reading	ELA-1-M3	Reading, comprehending, and responding to written, spoken, and visual texts in extended passages ELA-1-M4	ELA-1-H3	Reading, comprehending, and responding to extended, complex written, spoken, and visual texts
ELA-1-E4	Identifying story elements (e.g., setting, plot, character, theme) and literary devices (e.g., figurative language, dialogue) within a selection	ELA-1-M4	Interpreting texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific)	ELA-1-H4	Interpreting complex texts with supportive explanations to generate connections to real-life situations and other texts (e.g., business, technical, scientific)
ELA-1-E5	Reading, comprehending, and responding to written, spoken, and visual texts in extended passages	ELA-1-M5	Using purposes for reading (e.g., enjoying, learning, researching, problem solving) to achieve a variety of objectives	ELA-1-H5	Using the various purposes for reading (e.g., enjoying, learning, researching, problem solving) to complete complex projects
ELA-1-E6	Interpreting texts to generate connections to real-life situations				
ELA-1-E7	Reading with fluency for various purposes (e.g., enjoying, learning, problem solving)				

Standard 2: Students write competently for a variety of purposes and audiences.

K–4		5–8		9–12	
ELA-2-E1	Dictating or writing a composition that clearly states or implies a central idea with supporting details in a logical, sequential order	ELA-2-M1	Writing a composition that clearly implies a central idea with supporting details in a logical, sequential order	ELA-2-H1	Writing a composition of complexity that clearly implies a central idea with supporting details in a logical, sequential order
ELA-2-E2	Focusing on language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing compositions	ELA-2-M2	Using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing complex compositions	ELA-2-H2	Using language, concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing complex compositions
ELA-2-E3	Creating written texts using the writing process	ELA-2-M3	Applying the steps of the writing process	ELA-2-H3	Applying the steps of the writing process, emphasizing revising and editing in final drafts
ELA-2-E4	Using narration, description, exposition, and persuasion to develop compositions (e.g., notes, stories, letters, poems, logs)	ELA-2-M4	Using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, logs)	ELA-2-H4	Using narration, description, exposition, and persuasion to develop various modes of writing (e.g., notes, stories, poems, letters, essays, editorials, critical analyses, logs)

Standard 2 (continued)

K–4		5–8		9–12	
ELA-2-E5	Recognizing and applying literary devices (e.g., figurative language)	ELA-2-M5	Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue)	ELA-2-H5	Recognizing and applying literary devices (e.g., figurative language, symbolism, dialogue) and various stylistic elements (e.g., diction, sentence structure, voice, tone)
ELA-2-E6	Writing as a response to texts and life experiences (e.g., journals, letters, lists)	ELA-2-M6	Writing as a response to texts and life experiences (e.g., letters, journals, lists)	ELA-2-H6	Writing as a response to texts and life experiences (e.g., technical writing, resumes)

Standard 3: Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

K–4	5–8	9–12
ELA-3-E1 Writing legibly	ELA-3-M1 Writing legibly	ELA-3-H1 Writing legibly
ELA-3-E2 Demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments	ELA-3-M2 Demonstrating use of punctuation (e.g., comma, apostrophe, colon, semicolon, quotation marks, dashes, parentheses), capitalization, and abbreviations	ELA-3-H2 Using the grammatical and mechanical conventions of standard English
ELA-3-E3 Demonstrating standard English structure and usage	ELA-3-M3 Demonstrating standard English structure and usage	ELA-3-H3 Spelling accurately using strategies and resources (e.g., glossary, dictionary, thesaurus, spell check) when necessary
ELA-3-E4 Using knowledge of the parts of speech to make choices for writing	ELA-3-M4 Demonstrating understanding of the parts of speech to make choices for writing	
ELA-3-E5 Spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation) and resources (e.g., glossary, dictionary) when necessary	ELA-3-M5 Spelling accurately using strategies and resources (e.g., glossary, dictionary, thesaurus, spell check) when necessary	

Standard 4: Students demonstrate competence in speaking and listening as tools for learning and communicating.

K–4		5–8		9–12
ELA-4-E1	Speaking intelligibly, using standard English pronunciation	ELA-4-M1	Speaking intelligibly, using standard English pronunciation and diction	
ELA-4-E2	Giving and following directions/procedures	ELA-4-M2	Giving and following directions/procedures	
ELA-4-E3	Telling or retelling stories in sequence	ELA-4-M3	Using the features of speaking (e.g., audience analysis, message construction, delivery, interpretation of feedback) when giving rehearsed and unrehearsed presentations	
ELA-4-E4	Giving rehearsed and unrehearsed presentations	ELA-4-M4	Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)	

Standard 4 (continued)

K–4		5–8		9–12	
ELA-4-E5	Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)	ELA-4-M5	Listening and responding to a wide variety of media (e.g., music, TV, film, speech)		
ELA-4-E6	Listening and responding to a wide variety of media (e.g., music, TV, film speech)	ELA-4-M6	Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader, facilitator, recorder)	ELA-4-H6	Participating in a variety of roles in group discussion (e.g., active listener, contributor, discussion leader, facilitator, recorder, mediator)
ELA-4-E7	Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader)				

Standard 5: Students locate, select, and synthesize information from a variety of texts, media, references, and technological sources to acquire and communicate knowledge.

K–4		5–8		9–12	
ELA-5-E1	Recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, pull-down menus, keyword searches, icons, passwords, entry menu features)	ELA-5-M1	Recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, alphabetizing, captions, legends, microprint, laser discs, hypertext, CD-ROM, pull-down menus, keyword searches, icons, passwords, entry menu features)	ELA-5-H1	Recognizing and using organizational features of printed text, other media, and electronic information (e.g., parts of a text, citations, endnotes, bibliographic references, microprint, laser discs, hypertext, CD-ROM, keyword searches, bulletin boards, e-mail)
ELA-5-E2	Locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)	ELA-5-M2	Locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)	ELA-5-H2	Locating and evaluating information sources (e.g., print materials, databases, CD-ROM references, Internet information, electronic reference works, community and government data, television and radio resources, audio and visual materials)

Standard 5 (continued)

K–4		5–8		9–12	
ELA-5-E3	Locating, gathering, and selecting information using graphic organizers, simple outlining, note taking, and summarizing to produce texts and graphics	ELA-5-M3	Locating, gathering, and selecting information using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics	ELA-5-H3	Accessing information and conducting research using graphic organizers, outlining, note taking, summarizing, interviewing, and surveying to produce documented texts and graphics
ELA-5-E4	Using available technology to produce, revise, and publish a variety of works	ELA-5-M4	Using available technology to produce, revise, and publish a variety of works	ELA-5-H4	Using available technology to produce, revise, and publish a variety of works
ELA-5-E5	Giving credit for borrowed information by telling or listing sources	ELA-5-M5	Citing references using various formats (e.g., endnotes, bibliography)	ELA-5-H5	Citing references using various formats (e.g., parenthetical citations, endnotes, bibliography)
ELA-5-E6	Interpreting graphic organizers (e.g., charts/ graphs, tables/schedules, diagrams/maps)	ELA-5-M6	Interpreting graphic organizers (e.g., charts/ graphs, tables/schedules, diagrams/maps, flowcharts)	ELA-5-H6	Interpreting graphic organizers (e.g., charts/ graphs, tables/schedules, diagrams/maps, organizational charts/flow charts)

Standard 6: Students read, analyze, and respond to literature as a record of life experiences.

K–4		5–8		9–12	
ELA-6-E1	Recognizing and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups	ELA-6-M1	Identifying, comparing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups	ELA-6-H1	Identifying, analyzing, and responding to United States and world literature that represents the experiences and traditions of diverse ethnic groups
ELA-6-E2	Recognizing and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, biography, autobiography, poetry, fiction, nonfiction)	ELA-6-M2	Identifying, comparing, and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, biography, autobiography, poetry, fiction, nonfiction, novels, drama)	ELA-6-H2	Analyzing distinctive elements (e.g., recurrent themes, historical significance, literary techniques) of ancient, American, British, and world literature
ELA-6-E3	Identifying key differences of various genres	ELA-6-M3	Classifying various genres according to their unique characteristics	ELA-6-H3	Identifying, analyzing, and responding to a variety of classic and contemporary literature from many genres (e.g., folktales, legends, myths, poetry, fiction, biography, autobiography, nonfiction, novels, drama, epic)
				ELA-6-H4	Analyzing various genres as records of life experiences

Standard 7: Students apply reasoning and problem-solving skills to their reading, writing, speaking, listening, viewing, and visually representing.

K–4		5–8		9–12	
ELA-7-E1	Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) in contexts	ELA-7-M1	Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts	ELA-7-H1	Using comprehension strategies (e.g., predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas, summarizing, recognizing literary devices, paraphrasing) in contexts
ELA-7-E2	Problem solving by using reasoning skills, life experiences, and available information	ELA-7-M2	Problem solving by using reasoning skills, life experiences, accumulated knowledge, and relevant available information	ELA-7-H2	Problem solving by analyzing, prioritizing, categorizing, and evaluating; incorporating life experiences; and using available information
ELA-7-E3	Recognizing an author's purpose and point of view	ELA-7-M3	Analyzing the effects of an author's purpose and point of view	ELA-7-H3	Analyzing the effects of an author's life, culture, and philosophical assumptions and an author's purpose and point of view

Standard 7 (continued)

K–4		5–8		9–12	
ELA-7-E4	Distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations	ELA-7-M4	Distinguishing fact from opinion and probability, skimming and scanning for facts, determining cause and effect, inductive and deductive reasoning, generating inquiry, and making connections with real-life situations across texts	ELA-7-H4	Distinguishing fact from opinion, skimming and scanning for facts, determining cause and effect, generating inquiry, and making connections with real-life situations across texts

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